The Magazine for Professional DJs & Mobile Entertainers

Mobile Beat

#15 August/September 1993

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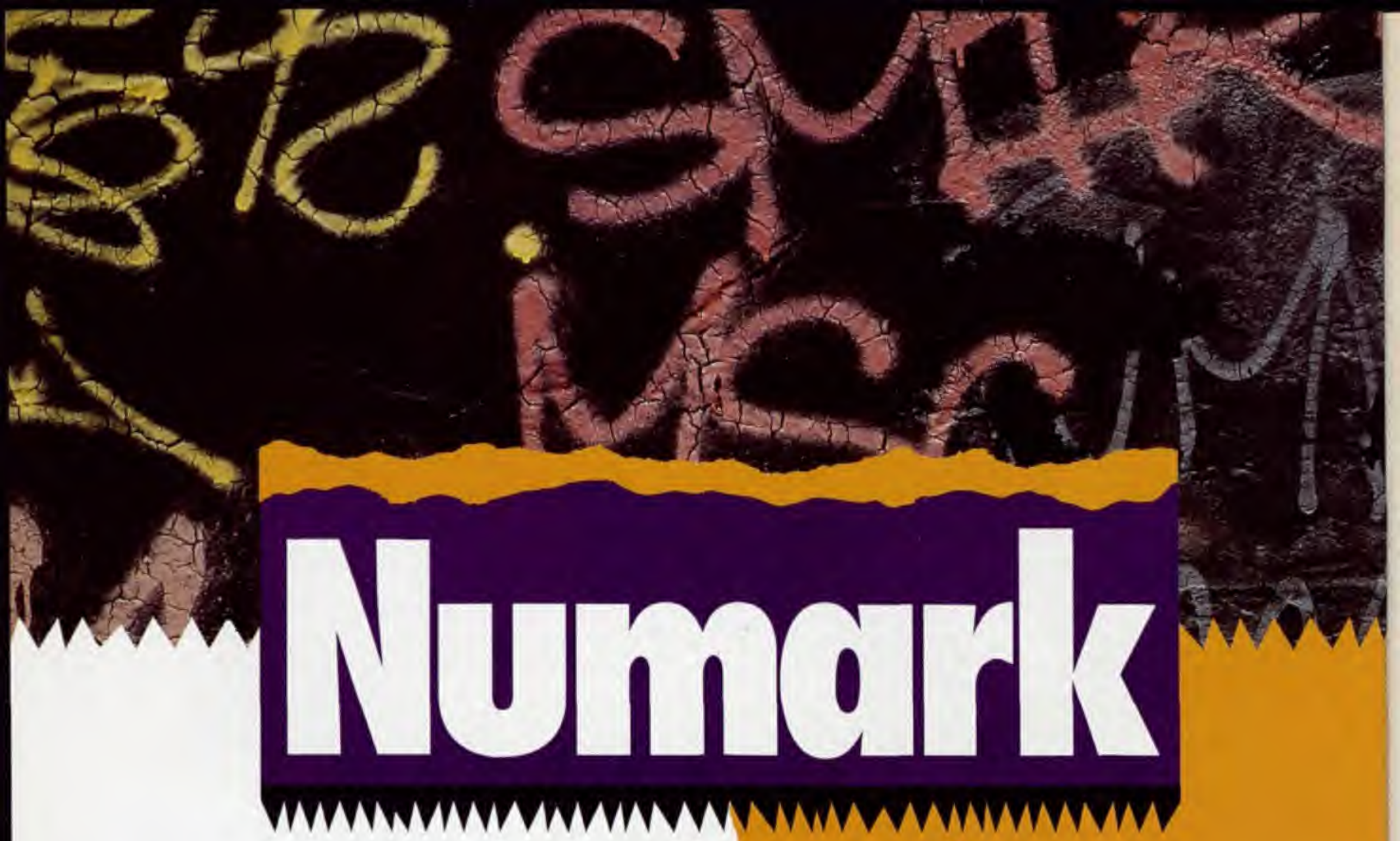

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Mobile Beat™

The Magazine for Professional DJs and Mobile Entertainers

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Mobile Beat NEWS

Compiled & Edited by Robert Lindquist

PRO SOUND & LIGHTING AT LDI93

Gem Sound, Gemini, Numark and Crown head the list of exhibitors signed up to show and demo products at **LDI93**. With a growing emphasis on sound, this year's event includes a special exhibit space reserved for the latest in state-of-the art audio technology. The "Sound In Entertainment" exhibits are part of more than 200,000 square feet of LDI exhibit space, with over 250 companies displaying cutting edge entertainment technology from around the world. The LDI93 exhibit floor will be open for three days, November 13, 14, and 15 , 1993 at Orlando's Orange County Convention Center.

SPINNERS GATHER IN MIDWEST

Proving they work best under pressure, Keith Belman and the staff of **Sound Ideas**, Columbus, Ohio did a bang-up job pulling together their first **Summer DJ Expo** (June 28-29). Announced just five weeks before the exhibit hall doors opened at the University Ramada Hotel, the turnout was well beyond expectations. Over 30 exhibitors were present, including Numark, MTX, Pioneer, Ramsa, DKKaraoke, American DJ Supply, Bose, ETA, Ashly, JBL, Shure, Northcoast Cases, NSI, Best Devices, Martin, Denon, Stewart, Carver, BBE, Technics, Denonet, Zenasia, World Robotic Boxing and others. Eight seminars over two days covered such topics as how to make the most from your mobile business, karaoke, intelligent lighting, and licensing with ASCAP. Highlights included a huge sale of over 25,000 12" records, a casino night, a big club tour, and a DJ Spinoff with the grand prize of an MTX Mixer. Attendees came from throughout the Midwest, as well Atlanta, New York, and Washington, D.C. Plans are underway for and even bigger and better event next year. We'll keep you informed. (For more on the event, see "FotoFile" page 11.)

TIP OFFS

Through the grapevine comes news of yet another dual CD player from **Stanton-Vestax.** The **CD-11** will be a radical departure from established dual CD design in that it provides hands-on loading and closely approximates manual turntable operation. Our guess is that it's a top load design, possibly similar to the Technics CD-1300. The price of the unit, due out sometime in September, is not known at this time, but we are anticipating that the S-V CD-11 could be by far the most affordable dual CD player to date.

In a move to promote digital sampling to DJs, **MTX/Soundcraftmen** has substantially reduced prices on all sampling mixers for the summer months. This, in combination with the continuing re-valuing of the Japanese yen, could create an opportunity for DJs to upgrade to a high-quality sampling mixer at a price that may never be lower.

Ness has just published the summer edition of their newsletter and produced a new video featuring their lines of DJ lighting. The newsletter is loaded with new products, many from their upstart DJ*USA line. To receive a copy free, or to order the video ($10), call 800-536-3513, or stop by your nearest Ness dealer.

SIGNATURE SONGBOOKS

Personalized and laminated karaoke songbooks, which feature your company's name and phone number on the front, are now available from Brandywine Printing in Orwigsburg, PA. Front and back covers are laminated to resist wear and drink damage. All books are GBC-bound for easy reading, and your company name and advertising message appear at the top and bottom of each page. For more information, call Ralph Warzy at Brandywine Printing, 800-832-6800.

NEW PUBLICATIONS

Three new sources of information for Mobile Entertainers have come to our attention recently.

Party Host News is a collection of short, yet informative pieces relative to the performing end of operating a DJ/KJ service. The eight-page quarterly newsletter contains several ideas for party games, along with a few valuable tech tips and some thoughts on promoting your service. Party Host News is published by ACEntertainment, P.O. Box 7, Nutley, NJ 07110. Basic subscription is $9.95 per year.

For Karaoke Hosts, **The Northwestern Karaoke Connection** focuses on newly released karaoke and comedy karaoke software, as well as how to improve the sound of your karaoke system. Troubleshooting tips and reviews of new equipment are also included. Subscription rates are $40 per year (four issues) from The Karaoke Connection, 4290 Barrett Street S., Salem, OR 97302.

Country music DJs will find up-to-date music news in **The Dance Card**, a bi-monthly, 12-page tip sheet that covers new releases and provides a Dance Top 40 chart (with BPMs) and suggested steps. Hot LP cuts, re-currents and reviews are also included. The Dance Card is free to members of The Country Club record pool. Non-members may subscribe for $80 per year by contacting CCE, P.O. Box 159028, Nashville, TN 37215, 615-320-5777.

A DAY AT THE RACES

Keith Namanny, who has brought us such exciting sports-bar toys as Robotic Boxing, Celebrity Shower and Samurai Surfboard, is now introducing Micro-Associated Stock Car Racing™ or MASCARR™ Micro-Reality Racing! Featuring slotless, radio-controlled cars and a portable, expandable track, MASCARR™ is realistic auto racing fun for the masses. The cars, which replicate Winston Cup stockers, are over 20" long and 9" wide and capable of speeds over 60MPH. Namanny says the cars are made of space age materials so, as he puts it, "they can crash and burn and still make the turn." If you are interested in knowing more about MASCARRS, either as a promotion or a potential business opportunity, contact Keith Namanny, World Robotic Boxing at 712-774-2577.

SEND PRESS RELEASES AND NEWS ITEMS TO MOBILE BEAT, P.O. BOX 309, EAST ROCHESTER, NY 14445 OR FAX 716-385-3637

The Bottom Line

By Mike Buonaccorso

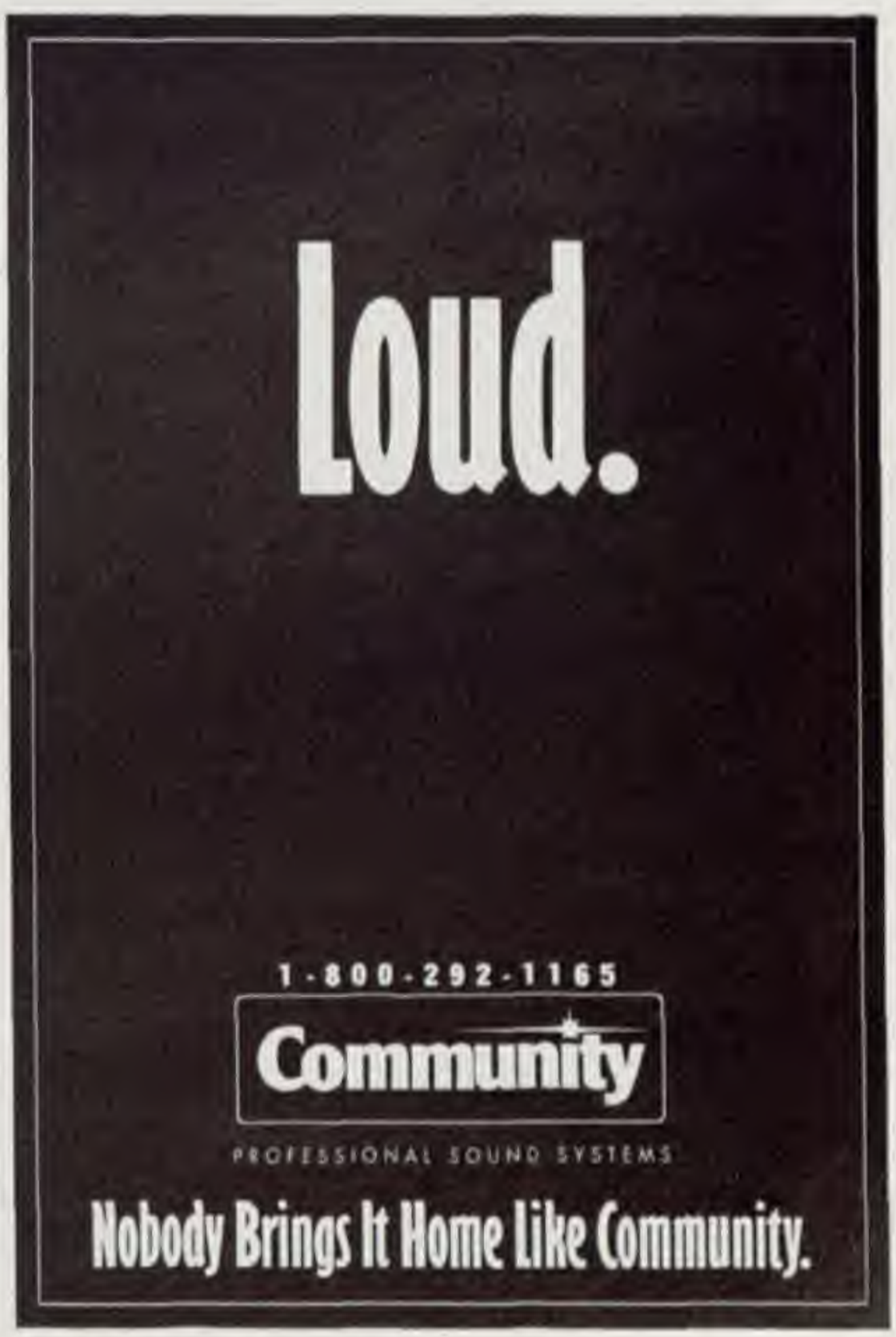
"Tips & Topics for Your Small Business"

Traditionally considered recession-proof , the wedding industry has been affected recently simply by a shrinking clientele base, which is doing more bargain shopping. Weddings are expected to continue to decline in number through the year 2000, then should rise as baby boomers' children start getting married.....Litmus test #1 for defining independent contractors: they are NOT supplied with tools or equipment they need for their work. Recently, a Congressional committee submitted a report to the IRS to take action to reduce the number of workers mis-classified as independent contractors.....Fastest growing area for expansion of your DJ Service? Try Niagara Falls, NY, where the first wedding chapel recently opened. Long known as a honeymoon resort, the move was partially in response to the 100+ phone calls from prospective brides and grooms received weekly at the Niagara Falls Chamber of Commerce.....The maximum contribution to a 1993 401(k) plan is $8994. The 1992 maximum contribution amount was $8728.....Current political tumult in Japan could spell months of uncertainty in the U.S. consumer market. As Japan is a major manufacturer and exporter of electronic goods (i.e. DJ/KJ hardware), it may be best to shop wisely and timely when considering purchases in the near future.....If you use catchy theme music in the development of your company's image or public relations, watch out. The three-time Super Bowl "participant" Buffalo Bills were recently forced to drop their Mobile Beat All-time Top 10 DJ hit *"Shout"* when the rights to the *Animal House* classic were purchased by Polaroid. Bills fans will now have to settle for Ernie Maresca's 1962 hit *"Shout! Shout! (Knock Yourself Out)"*.....Finally, according to *Communications Briefings*, the top two customer turn-offs: the reply, "That's our policy" instead of an explanation, and, "We've been really busy" as justification for a failure to meet a commitment.

Mike Buonaccorso, Executive Editor of Mobile Beat Magazine, *is an avid collector of informative bits of trivia designed to help you increase your "Bottom Line".*

FOTOFILE: CANADIAN DJ EXPO

Mobile Beat's Remix Reporter Joe Ragona and Canadian Editor Dennis Hampson topped the list of seminar moderators and speakers at the 12th Annual Canadian DJ Expo held in Toronto June 12th and 13th. Among topics discussed were "Marketing Mobile Companies In The '90s," "CDs And Their Future" and a basic introductory workshop on how to start a Mobile DJ company. Highlights included several mixing demonstrations by Ragona, who is also the Club-DJ Coordinator for the CDJA. Aside from the seminars and demonstrations, there was plenty of time for DJs from throughout Canada and the Northern U.S. to get together to share a few stories and check out the latest in DJ technology. Photos: (t) Richard Gastmeier (and friends) at the Entertainment Resources Group booth. Gastmeier is Vice President of ERG. (b) Roxy Kendall at the CDJA booth answering questions on membership and licensing.



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Mobile Beat Biz Card Awards

While selecting business cards for the cover of this issue, we shuffled through over 5,000 cards we've received over the last two years. Although most had a design that would merit attention, these ten cards stuck out as being in some way unique and special.

1. Best Overall Design - DJ Expressions, Concord, NH
2. Best 2-color Design - East Coast Entertainment, Charlotte, NC
3. Best Black/White Design - Wedding Pros, Raleigh, NC
4. Best Graphic - Sunset Mobile Ent., Victoria, Aust.
5. Best Color Photo Card - Andromeda, Roosevelt, NY
6. Best Black/White photo card - Gnome King, San Francisco, CA
7. Best Karaoke Card - Karaoke Ent., Stockton, CA
8. Best New Age Design - Mystical Sounds, Honolulu, HI
9. Best use of a stolen MB Logo - Music Plus, Colonia, NJ
10. Best zero based budget card - The Mellow Canary, Brooklyn, NY

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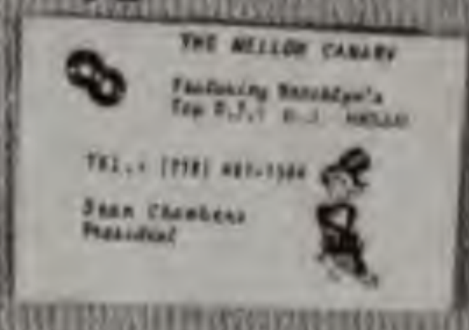

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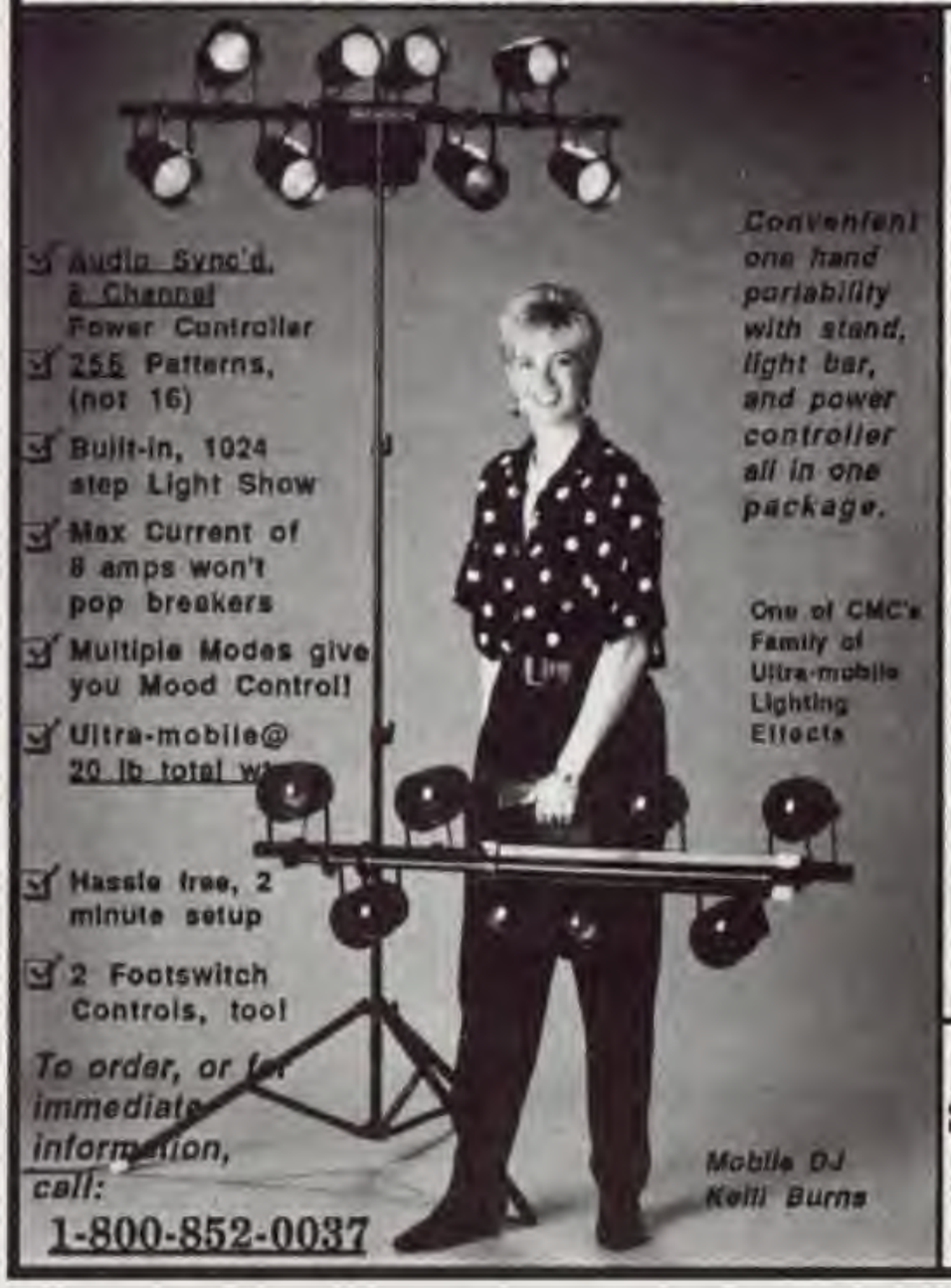
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Response has been exceptional to our search for the songs most played to end the evening (or afternoon). If you have not yet submitted your favorite wrap-up tunes, DO IT NOW. Send your (brief) list of personal favorites to Mobile Beat, P.O. Box 309, East Rochester, NY, 14445 or FAX 716-385-3637. To be included, your list must be received no later than August 23rd! The results will be featured in the December/January issue of Mobile Beat!

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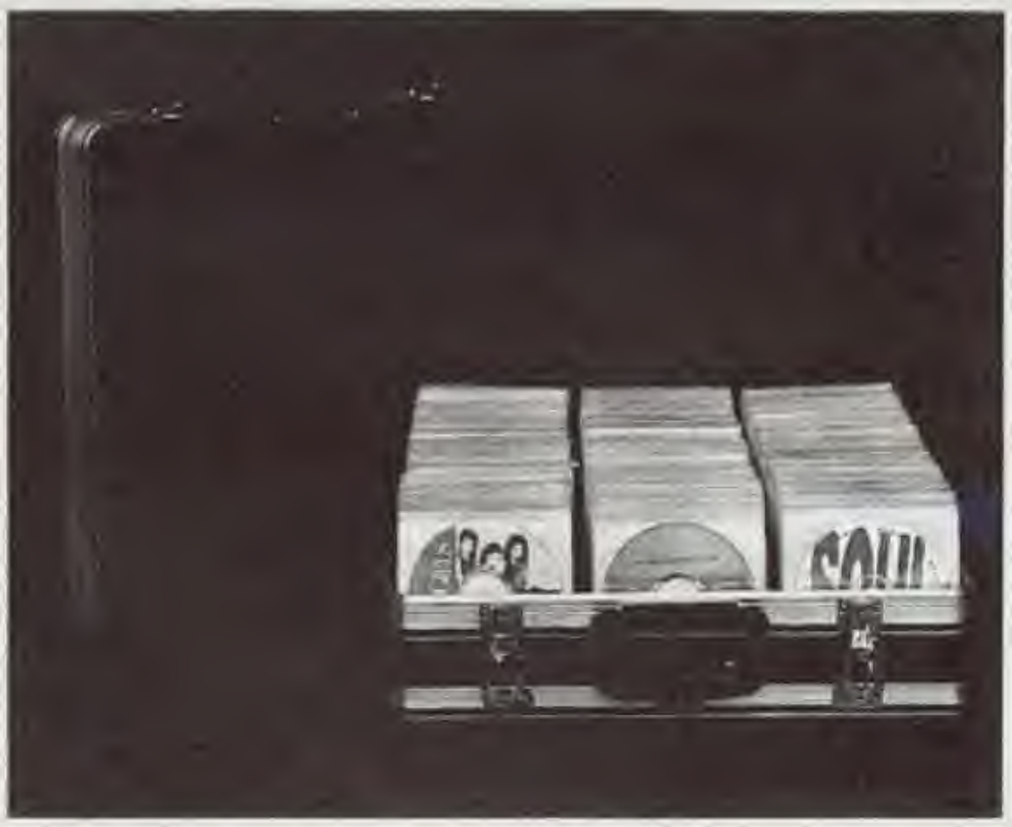

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FOTOFILE:SOUND IDEAS
DJ EXPO June 28-29

Left To Right:
- Frank Bilotta of Buffalo, NY interjects some personal experience in dealing with customers during the panel discussion for Mobiles.
- An inpromptu sampling demo by "The Mystery Spinner."
- Keith Namanny shows off MASCARR during a break between bouts in the Robotic Boxing Ring. (see stories in Mobile Beat News)

Dressed Down

MB Staff Story

It was one of those hot, humid August Saturdays, where the shirt would stick to your back. I had allowed extra time for the wedding I was playing because the country club was several miles out, nowhere near anything, and I didn't want to chance travel delays. Also, because of the heat, I wanted to arrive early enough so that I could set up in a T-shirt and my old cut-off jeans. Then I could wipe off the sweat and cool down before getting into my tux. With all my gear and back up parts, I grabbed my clothes and left.

Never having been to this particular club, I underestimated the distance, but I still anticipated no problems regarding the start time. The set-up was a breeze. Guests were due in fifteen minutes, and all that remained was a dousing of cold water and a quick change.

Tuxedo in hand, I rushed into the men's room. When I took the jacket and shirt off the hanger, there were only a bow tie and cummerbund dangling from the wire. The pants were not there! A hurried check of the premises and my truck came up empty.

I was frantic! The wedding guests were due to arrive in five minutes and I was dressed for volleyball! The nearest store of any kind was miles away, so I attempted to find any sort of dark pants I could, to no avail. The uppity

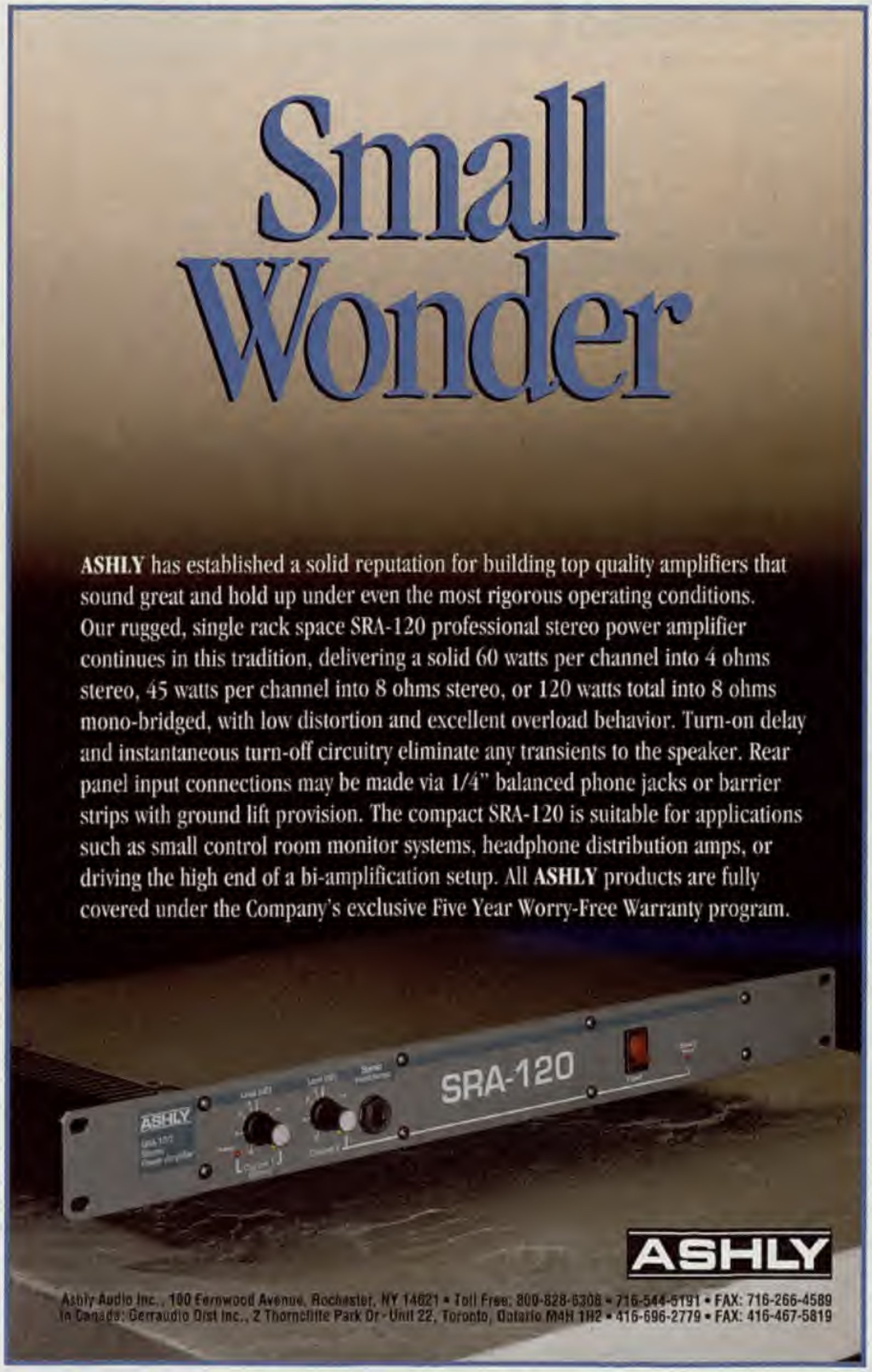
club staff was no help. As far as they were concerned, I could have been the dishwasher.

I was left with no alternative. I jumped into the rest of the tux and dashed out behind my equipment. I quickly erected a mini-wall, bringing the speakers in closer and rearranging every case I had, to conceal as much of my lower half as possible.

By then the guests were arriving and the show began. The rest of the night went pretty smooth, although a few of the guests who came up to speak to me quickly discovered the reason for my self-imposed confinement.

The end of the night couldn't have come soon enough. I left the club in record time. Arriving home, I spotted a black cat curled up on my front steps — as if I hadn't had enough bad luck for one day! About to shoo the feline away, a closer inspection revealed that the black lump wasn't a cat at all. Yes, my tuxedo pants had fallen off the hanger and onto the ground, right in front of my home.

I'd like to think I made a fashion statement at that wedding, but that would be pushing it. In case of future pants emergencies, I'm thinking of packing a can of black spray paint in my truck. Hey, you can never be too prepared.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DN-2200F DUAL CD PLAYER

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LICENSING: POINT/ COUNTERPOINT

The following two letters are in response to a news item in our last issue which reported that the RIAA has begun actively investigating the problem of DJs buying recordings and making copies of the same for other units. We have received numerous questions and comments on this subject and understand that Steven D'Onofrio, attorney for the RIAA, will be addressing those questions in our next issue.

EDICT IS VAGUE

I would like to express some thoughts on the licensing issue. Although these thoughts are my own, they have been echoed by the hundreds of DJs I have talked to over the years, especially since I have gotten involved in the ADJA.

I must talk to 20+ DJs a day on average from all over the United States. A great many of these calls involve questions on the subject of licensing. I started looking into this in 1974, when I started DJ'ing, in 1982 when I started the Metropolitan Professional DJ Association, in 1988 when I opened a DJ training center and again in 1992. I now believe I have a clear, concise, cut-and-dried, no-nonsense, logical answer — and that is that there is no clear, concise, cut-and-dried, no-nonsense, logical answer. What we have here is a perfect example of a paradoxical quandary involving a Pandora's Box full of red tape, gaps, loopholes, bureaucracy, legal mumbo jumbo and confusion.

It's amazing there are as many as 70,000 DJs in a multi-billion dollar industry that the U.S. Government doesn't even officially recognize, yet who are subject to laws that affect what, when and where you perform. Although these laws are out there, hanging over our heads like an axe, it appears there's no one person or group who can pull the lever.

People write songs so others will like them and record or perform them, and then others will buy them. We buy the records so that people will hear them, like them and buy them. It seems like a perfectly good trade-off to me.

In fact, some of these record companies give us the music so we can promote it for them. I asked one of my record promoters if I could record compilations of his promos so my associate DJs could hear his new songs. He didn't care as long as I promoted them and people bought them. Although my the idea didn't fly, I would have been in double trouble either way because the group that owns the copyright to the songs wouldn't want me to play them in public and the recording rights group wouldn't want me to record it, even though the guy that made it gave it to me to promote.

For twenty years I've prided myself on my collection of over 40,000 different records, hundreds of thousands of songs. Then CDs came along. Many of us were outright forced into this new format, expending hundreds, even thousands, of dollars on new equipment, music and cases, making our systems far most costly, cumbersome and complicated. I've been waiting for years for affordable recording systems for CDs, and now that they're here, I can't use them. It's illegal.

Like computer software programs, recordings are copyrighted. Still, it's completely acceptable and even encouraged to back-up (copy) your software for safety reasons. And hasn't it always been encouraged and preferable to tape records to preserve the original? This law is like trying to close the barn door after the horse is out!

For you DJs out there who don't think this issue affects you because you're already using CDs, think again. What happens when you want to compile the best of what you have for simplicity's sake? And don't complain the next time the industry decides to change formats again.

The only situation where music can't be recorded for or played is for public performance. Would one of these so-called legal watchdog groups please, for once and for all, accurately and in agreement with the others define what constitutes a public performance? One copyright group comes after us with vague definitions while others don't even care or bother.

So we can't record without a license. Okay, fine; where is the license and how do I get it? Don't tell me to go to each and every record label for each and every song. That's not a license,

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that's a run-around. And do radio stations buy this license? Do Muzak and other services have it?

If we can't play in public, are the record companies going to go after dance instructors, aerobic classes, churches, schools, voice teachers and the other numerous groups and individuals who hold parties and charge admission and use their own tapes? Who is going to enforce these laws? How will the legal process be enacted?

Most DJs are genuinely concerned about being fair and legal in their businesses, but with no clear-cut definitions, we have little choice but to do what we have to do to keep our businesses profitable and efficient.

So what do we do? How about every DJ out there writing a letter to your congressman, senator, BMI, RIAA and the head of every record label? Or better yet, I propose a summit of all the parties involved to meet this issue head-on and resolve it once and for all. From what I see and hear, DJs are willing. If the industry is not, then I guess it really isn't concerned. Or, perhaps, if it ain't broke, we shouldn't fix it.

John Roberts, President, ADJA

PLAYING BY THE BOOK

The question as to the legality of taping has a simple answer. It is legal to make taped (or otherwise) copies of purchased music; however, it is illegal to then use this tape in any money-making capacity. Regardless of whether the tape is being used (played or un-played) in a part-time, one-man operation or as one of many duplicates in a large organization, it is still an infringement of copyright laws and could cause the operator to be subject to possible fines or prosecution.

"But why worry," you might ask yourself, "if they aren't going to enforce the laws?" Well, as the RIAA receives more complaints, as well as evidence, they are beginning to see that the interests of the people they represent, namely the record companies, are not being upheld, and that they are losing significant amounts of money in lost royalties. Admittedly, the RIAA has bigger fish to fry, but they are coming around to seeing the benefit of making examples of some offenders in various markets. We can expect to see some action soon, probably before the lucrative winter season.

But why would DJs care? Do they really want the record companies to make more money that badly? No, of course not. However, the taper gains an unfair advantage that removes the idea of a level playing field. A one-man operation saves money by not putting their master copies on the line each night. The bigger operations save even more by having only one purchased copy of each song in the master library and much less expensive tapes in the field. The savings and convenience are obvious and compelling, but the practice remains illegal. Since you can't join 'em, a way has to be found to beat them.

A better alternative [to solving the illegal taping problem] is to set up a licensing procedure for DJ company use. A license fee, based on the alternative cost of legal purchase, would still allow for the practice of this method of duping company music libraries to reap the benefit of space

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Each music library would require a license. Hypothetically, a license would cost $1000 per set of music per year, $250 per quarter, which is barely the revenue of one party. If a new set is added, a pro-rated license would be issued. All licenses would expire quarterly and renewal stickers would then be issued. In slow times, companies would not renew all licenses; in busy times, they would add licenses. Anyone performing in public with a copied music library would be required to display his/her license for that set of music. If a license is not displayed, anyone could report them for a reward. A letter would then be sent to that DJ's company with a license application form. If someone or some company is reported three times and does not get a license, then a sting operation would be set up, or a warrant issued until the violator is arrested and fined. This would be done through the cooperation of local association chapters.

My motivation for involvement in this issue is two-fold. First, I work for Nard's, a DJ company that is both large and completely legal, a state that is extremely expensive to maintain. Second, I work during the day for MMS (Music Management Service), a company that supplies a few hundred DJs across the country with inexpensive but legal music. Taping is a threat to my own livelihood, as well as to that of others, and it will not be taken sitting down.

James Horman,
Nard's Rock & Roll Review
McLean, VA

HORRIFIED BY HORROR STORIES

After reading the last few editions of *Mobile Beat's* "DJ Horror Stories," I had to write to protest. What originally sounded like a pretty entertaining column has turned out to be a celebration of incompetence in our profession. Virtually every story you have printed has been a completely avoidable tale of woe, told by unprepared, unprofessional and immoral/unethical DJs.

For example, in the April/May issue, Rick Tracewell starts by telling us that his "sound guy," who often fills in as a DJ, will do his wedding. I was already worried, since he's planning on using a "sound guy" as a DJ.

They arrive 30 minutes prior to the ceremony, only to discover no outlets are available. He claims to have asked "several times" if an outlet was available, and was told yes. This sounds fishy to me. Why would he ask several times, unless he was unsure, and if he was unsure, why didn't he check? Additionally, arriving 30 minutes prior to a ceremony is far too late. Guests would be arriving any minute, only to watch the DJ set up equipment. How romantic!

After being turned down by the banquet manager for an extension cord, he found it difficult "to keep from lunging at her." I wonder if she would have lunged at him if he hadn't been willing to supply her with pots and pans. This man is a professional DJ and he's asking the caterer

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for an extension cord?

Next, his sound man tears down the system to set it up again in the hall. A professional would have had a separate system already in place inside so that guests would hear music when they arrived. Rick finds his sound man sitting in the van waiting for him, while the guests sit in silence for over an hour. The DJ is waiting for the groom to help set up equipment? If this is what he does for the boss' wedding, imagine what he does for any old customer.

Once the dancing gets started, his only CD player acts up. By his own admission, "The bulk of good songs were on CD," yet he only has one player. For $100 he could carry a backup, consumer grade CD player. It's not Numark, but it sure would have gotten him through the job!

Without exception, every single one of these problems was avoidable. Other stories have been similar. One DJ left only one hour between jobs in different towns, subbing the set-up out to somebody else, who was late. (**MB**#12) Did the client know he was subbing the work out? My guess is no. Another DJ actually claims to have had sex with the bride on the wedding night. (**MB**#9) Perhaps this one should have been published in *Penthouse Forum*.

I subscribe to *Mobile Beat* because I am constantly looking for ways to improve my business. I would be embarrassed to have one of my clients read my trade publication, when I should be proud. I would suggest, in the future, that *Mobile Beat* use the "Horror Stories" column for pieces about events that are truly out of a DJ's control, and publish stories such as Rick Tracewell's under the heading of "Incompetence."
Randy Bartlett,
Old Time Rock 'N' Roll Disc Jockeys
Elk Grove, CA

Interesting opinion on column content. Any comments from other readers? Regarding Tracewell . . .hey, we all have an occasional bad day !- Ed.

BEST OF A BAD SITUATION

Since the March snowstorm, I have seen many articles and reports about services that were interrupted and people stranded by the unusual weather. You had an article, "Snowed," (**MB** #14) that touched on three such cases. I wanted to let your readers know that there is a way to benefit from these situations.

While many DJ companies were canceling shows, we were picking up extra business. As the snow piled up that Saturday morning, I made my way to the office to make phone calls. I left messages for several party planners we work closely with, letting them know we would be available to fill-in. Then I called our DJs to see who had 4-wheel drive vehicles and would be available on a volunteer basis. Most of them begged for a snowed-in party. With a captive audience like that, you are guaranteed success.

As the day went on, I manned the phones, sending the DJs out hours in advance to ensure their safe arrival. In the end, we covered eight gigs from Saturday through Sunday, grossing an extra $3600. Besides the short-term benefit of more money, we earned great alliances by saving the reputations of several party planners. That is something they will remember the next time they need a DJ!
Melanie R. Cain, Director of Marketing
Spectrum Sound Entertainment, Atlanta, GA

MYSTERY CLEARED UP

I noticed that you had a picture of an AC-75 mixer (**MB** #14, *Mobile Beat Museum)*, about which you wanted to know the lineage. ACL is short for Audio Concepts Ltd. I do not know if the company is still in existence, but I own an AC 1200 graphic equalizer by ACL that performs well. I bought it new (but old stock) last October.

I hope this information is of some help.
Brian Alleyne, Brooklyn, NY

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FUTURE PROBLEMS FOR DJS. . . AND THEIR CUSTOMERS

by Sheldon Starke. Copyright (of course) 1993

Sharon Scott, a terrific Mobile DJ out of Cleveland, Ohio, asks, "Why do we, as Mobile DJs, not get some kind of compensation from the record companies for the records (tapes and CDs) we spin?"

This is an excellent question, and something other DJs have asked as well. After all, there would be hundreds of thousands. . .even millions of LPs, CDs and cassettes rotting away in warehouses if there weren't DJs to introduce them to the consuming public. Think about it. A Mobile DJ service that plays 200 parties a year, each with an average attendance of 250 people, will entertain 50,000 people during a single year, and those numbers are conservative. That's 50,000 consumers! DJs around the world are promoting new songs and artists every day, night after night.

The question is, should the record industry reward the contribution that DJs make? In the real world, the answer is no. Instead of recognizing the important role DJs play in the success of a particular song, the recording industry is looking to DJs as a potential source of new revenue.

Readers of **Mobile Beat** should be familiar with the name David Liebowitz, who is General Counsel for the RIAA (Record Industry Association of America). Liebowitz informs me that the RIAA is now seeking "broad performance rights benefits for sound recordings." This would make way for a fee or royalty to be paid to the owners or licensees of master recordings when they are used in any manner that constitutes a public performance. Currently, there are no performance rights for sound recordings. Once the record industry obtains this right, it could demand that anyone who uses recorded music in the course of their business purchase a license to do so.

The RIAA is presently lobbying to get your elected officials to bring this issue before Congress. If that happens, it could lead to the enactment of a law requiring all individuals who use musical recordings in the course of their work to pay a fee. If this law does not specifically exclude DJs, they too could then be required to file forms periodically and pay some type of licensing fee.

One can understand the record companies' desire to want the performance rights for sound recordings, but not when:

1. ASCAP, BMI, and SESAC licensing fees have already been paid by the establishments where DJs play.

2. ASCAP, BMI, and SESAC licensing fees have been paid for the live performance of music.

3. The music publisher has been paid for the mechanical reproduction of the song through the publisher directly, The Harry Fox Agency or a similar agency.

4. Promotional copies have always been the industry standard. Should Mobile and Club DJs now begin paying for them after all these years?

Does all this mean the sky is falling? No. Such Congressional action may occur two or more years in the future. Still, although DJs are not targeted specifically, the RIAA is looking to include them in eventual legislation that will focus first on "big bucks" users of sound recordings in broadcasting and new entertainment technologies. If approved, the next task will be to design an enforceable and "universal" method of collecting these fees from around the world.

So for the moment, the heat is off, but PAY ATTENTION! Begin to take action or you may never have to worry about what you'll do after you retire. If you don't get taxed, health-cared and independently-contracted out of business, the last straw would be having to pay a tax for using sound recordings during your DJ performances.

We're not asking to be paid to play - we just want to keep our little piece of the pie!

By the way, for those who continue in this business, I am developing a new piece of equipment for Mobile Entertainers that's going to be the hottest thing on the market. We've taken a plain old bicycle mirror attached to a Velcro belt. You mount the unit on your waist or chest, arrange the straps and alter the mirror so you can constantly watch your. . .well, you get the idea.

WHAT CAN YOU DO?

Write to your Representative/Senator, the RIAA and the other agencies listed below. Tell them that you, as a DJ/Mobile Entertainer, have a stake in the promotion of recordings and that we who use music to sell music **should not be penalized**. Request that you receive reasonable exclusion under the Fair Use Doctrine's historic provision for promotional materials (via records and CDs) for people who promote the business.

RIAA
1020 19th St. NW, Ste. 200
Washington, DC 20036

ASCAP
1 Lincoln Plaza
New York, NY 10023

BMI
320 W. 57th Street
New York, NY 10029

SESAC
156 W.56th Street
New York, NY 10019

The Harry Fox Agency
205 E. 42nd Street
New York, NY 10017

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MUSIC NEWS

FIRE BREWING OVER USED CDS

Many DJs have found one of the best ways to keep music costs down is by purchasing used CDs. Unlike second-hand vinyl, which was always a risky purchase, CDs are virtually indestructible. Most of the time, used is as good as new.

Now four major record labels are taking a stand to stop the sale of used Compact Discs. Earlier this year, the distribution arms of **Warner Bros./ Elektra/Atlantic (WEA), Capitol/EMI (CEMA), Columbia/Epic (Sony) and MCA (Uni Distribution)** sent stern letters to retailers across the country notifying them that all co-op advertising money would be witheld from stores selling used CDs on each specific label. The move was intended to force retail stores out of the used CD business, something so-called "mom-and-pop" stores have been doing for almost a decade.

According to the monthly CD newsletter *ICE*, the action was sparked in part this spring when Wherehouse Entertainment, which operates 350 stores in ten states, announced they were planning to increase activity with used CDs. As the future of pre-recorded music will involve long-life formats (CDs, mini-discs, DATs, computer chips), the effect on the used market could be significantly larger than during the vinyl years.

CELEBRATING LOVE, OR THE LACK THERE OF

When the opening track of a CD contains a line like, "If you don't mind me askin' / What's this poisonous cobra doin' in my underwear drawer?," you can bet it's not Michael Bolton.

That particular tune is the title track of **"There Was Love,"** which, according to the liner notes, is "the most daring assemblage of songs commiserating or advocating divorce." On the Scotti Brothers label, the album is a melting pot of heartbreakers, tearjerkers and slightly silly songs with divorce as the central theme.

Topping the track list is "Weird Al" Yankovic's stirring ballad **You Don't Love Me Anymore**, followed by such appropriate favorites as The Orioles' **Crying In The Chapel**, **Why Can't She Lower The Alimony**, by Micky Rooney, Solomon Burke's **Got To Get You Off My Mind**, **Na Na Hey Hey (Kiss Him Goodbye)** by Steam, Julie London's **Cry Me A River**, **She Got The Goldmine, I Got The Shaft** by Jerry Reed, Dolly Parton's **D-I-V-O-R-C-E**, **Harden My Heart** by Quarterflash, and of course, what divorce collection would be complete without Harry Nilson's **You're Breaking My Heart**? If you do only one divorce party a year, this is the disc to have.

"There Was Love" is the third installment in a series that provides DJs with tunes for every turn in the matrimonial cycle. Volume One, entitled **There Is Love: The Wedding Songs**, released in 1992, includes post-nuptial classics such as Buddy Holly's **True Love Ways**, **You Light Up My Life** by Debbie Boone, the Corey Hart rendition of **Can't Help Falling In Love** and **Always** by Harry Nilsson. Completing the compilation are a variety of classical standards, including Mendelsshon's **Wedding March** and various other pro- and recessionals.

The second volume, titled **There Is Still Love: The Anniversary Songs**, came out earlier this year, and features such classics as **The Anniversary Waltz** by Bing Crosby, Henry Mancini with **As Time Goes By**, The Flamingoes favorite **I Only Have Eyes For You**, **Never My Love** by The Association, **When I Fall In Love** by the Lettermen and **You're My First, My Last, My Everything** from Barry White. There's a version of **Theme from a Summer Place** that sounds nearly as good as the Percy Faith version, which remains hard to find on CD.

Sound quality on all three CDs is very good. Unless you already have most of this material on other CDs, it's a good set to carry. The tunes span several decades, so regardless of the age of the spotlight couple, or their marital status, you'll find something perfect for the occasion.

SENTIMENTAL JOURNEY

Romance returns as **Rhino** releases **Sentimental Journey: Pop Vocal Classics, Vols 1-4**, its most hit-studded various-artists series to date. Spanning 1942-59, this is the definitive collection documenting one of this century's most exciting musical developments: the pop vocalist's rise from the big bands' front ranks into the solo spotlight. Featuring a total of 71 tracks on four CDs, the series chronologically presents the classiest crooners and canaries of the post-war '40s and '50s. Just for openers, "Sentimental Journey" sports superstars like **Frank Sinatra**, **Billy Eckstine, Mel Torme** (all pictured at left) and others. Each volume boasts more than a dozen top ten hits, each a trip back to a time when every song took you on a "sentimental journey."

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Nu-Music Traxx and **Knockout Hits**, from **Entertainment Resources Group**, feature the best new releases of Pop, Rock, Dance, and Country music on CD. Highlights of the seventeen tracks on "Nu-Traxx: Volume 1" are: **Have I Told You Lately** (Rod Stewart), **Two Princes** (Spin Doctors), **Tell Me Why** (Wynonna Judd) and **Regret** (New Order). "Knock-Out Hits" includes **Hot, Hot, Hot** (Arrow) and **Thank God I'm A Country Boy** (John Denver). The new music update service

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Roberta Flack	Softly With These Songs: Best Of
Weird Al Yankovic	The Food Album (greatest hits)
Survivor	Greatest Hits
The Beach Boys	Good Vibrations (5 box set)
Jethro Tull	Best Of (2 CDs)
BTO	The Anthology
Sam & Dave	Sweat 'N' Soul: The Anthology
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The Eagles	Their Greatest Hits 1971-1975
The Dave Clark Five	The History Of (2 CDs)
Buddy Holly	The Buddy Holly Collection
Tommy Roe	Greatest Hits
Pat Boone	Greatest Hits
The Four Aces	Greatest Hits

is available only in Canada and cost $69 per month. For more information, contact ERG, Unit #1, 2320 Tedlo Street, Mississauga, Ont., L5A 4A2, telephone 416-270-7474.

Meanwhile, two other comprehensive compilations of Canadian recordings have been issued. Billboard reports that **A Canadian Alternative '92** from **Second Wave Music** includes 19 tracks spotlighting alternative tracks from artists such as **Bob Wiseman**, **Look People**, **Sara Craig**, **The Waltons**, **Big Faith** and **Moxy Fruvous.** The second, a collection of 40 country tracks by **Quality Music**, features new and classic cuts by **Ian Tyson**, **Sylvia Tyson**, **Joan Kennedy**, **Ronnie Hawkins** and others.

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courtesy of Streetsound Magazine

1. THAT'S THE WAY LOVE GOES - Janet Jackson/VIRGIN - VARIOUS
2. I CAN'T GET NO SLEEP - Masters At Work/CUTTING - VARIOUS
3. BOSS DRUM - The Shamen/EPIC - VARIOUS
4. GOTTA KNOW (YOUR NAME) - Malaika/A&M - VARIOUS
5. HAPPY - Legacy Of Sound/RCA - 124 BPM
6. U R THE BEST THING - D:Ream/SIRE - 123 BPM
7. HEROIN - Billy Idol/CHRYSALIS - VARIOUS
8. WHO'S THE MAN - House Of Pain/UPTOWN - 96 BPM
9. GOING BACK TO MY ROOTS - Rupaul/TOMMY BOY - 120 BPM
10. PASSIN' ME BY - Pharcyde/DELICIOUS VINYL - 87 BPM
11. WHOMP (THERE IT IS) - Tag Team/LIFE - 130 BPM
12. LOVE NO LIMIT - Mary J. Blige/MCA - 85 BPM
13. CREWZ POP - Da Youngstas/EASTWEST - 93 BPM
14. LATELY - Jodeci/UPTOWN - 64 BPM
15. CAN'T GET ENOUGH OF YOUR LOVE - Taylor Dayne/ARISTA - 120 BPM
16. 2 THE RHYTHM - Sound Factory/RCA - 120 BPM
17. STEP IT UP - Stereo MCs/GEE STREET - 117 BPM
18. WHAT CAN YOU DO FOR ME - Utah Saints/LONDON - 118 BPM
19. OPEN YOUR MIND - Usura/RCA - 131 BPM
20. SWEET HARMONY - The Beloved/ATLANTIC - VARIOUS
21. BUMPIN' - Paperboy/POLYGRAM - 104 BPM
22. BAD MOOD - Lonnie Gordon/SBK - VARIOUS
23. YOU'RE THE LOVE OF MY LIFE - Sybil/NEXT PLATEAU - VARIOUS
24. CHECK IT OUT - Lighter Shade Of Brown/PUMP - 106 BPM
25. 40 BELOW TROOPER - Jungle Brother/WARNER BROS. - 104 BPM
26. DUR DUR D'ETRE BEBE - Jordy/COLUMBIA - 123 BPM
27. MY CUTIE - Wreckx-N-Effect/MCA - 99 BPM
28. SHOW ME LOVE - Robin S./BIG BEAT - 120 BPM
29. THE FLOOR - Johnny Gil/MOTOWN - 116 BPM
30. I TOTALLY MISS YOU - Bad Boys Blue/ZOO -VARIOUS
31. LOUNGIN' - Guru/CHRYSALIS - 99 BPM
32. REIGN OF THE TECH - The Beatnuts/RELATIVITY - VARIOUS
33. YOU STAND ABOVE ME - OMD/VIRGIN - VARIOUS
34. ABOVE THE RIM - Bell Biv Devoe/MCA - 104 BPM
35. THE WEEKEND - N2DEEP/PROFILE -95 BPM
36. KEEP IT COMIN' LOVE - KWS/NEXT PLATEAU - 120 BPM
37. SWEET LULLABY - Deep Forest/SONY - VARIOUS
38. REGRETS - New Order/QWEST - 124 BPM
39. ROLL WITH THE FLAVOR - Young Black Teenagers/MCA - 99 BPM
40. BASEMENT MUSIC - Gumbo/CHRYSALIS - 87 BPM

MB Top Traxx

CONTEMPORARY / ROCK / TOP-40

1. CAN'T HELP FALLING IN LOVE - UB40/VIRGIN
2. DRE DAY - Dr. Dre/INTERSCOPE
3. LATELY - Jodeci/MCA
4. GIRL, I'VE BEEN HURT - Snow/EASTWEST
5. I'M GONNA BE (500 MILES) - The Proclaimers/CHRYSALIS
6. THAT'S THE WAY LOVE GOES - Janet Jackson/VIRGIN
7. WHOOMP! (THERE IT IS) - Tag Team/BELLMARK
8. HAVE I TOLD YOU LATELY - Rod Stewart/WARNER BROS.
9. SLAM - Onyx/CHAOS
10. CAN'T GET ENOUGH OF YOUR LOVE - Taylor Dayne/ARISTA
11. IF I HAD NO LOOT - Tony!Toni!Tone!/MERCURY
12. IN THESE ARMS - Bon Jovi/MERCURY
13. BY THE TIME THIS NIGHT IS OVER - Kenny G & P. Bryson/ARISTA
14. BABY I'M YOURS - Shai/MCA
15. ONE WOMAN - Jade/GIANT
16. A BAD GOODBYE - Clint Black w/Wynonna/RCA
17. RUNAWAY TRAIN - Soul Asylum/COLUMBIA
18. ONE LAST CRY - Brian McKnight/MERCURY
19. I DON'T WANNA FIGHT - Tina Turner/VIRGIN
20. WANNAGIRL - Jeremy Jordan/GIANT

/ FIELDS OF GOLD - Sting/A&M
/ LOVE NO LIMIT - Mary J. Blige/MCA
/ GIRL U FOR ME - Silk/ELEKTRA
/ RUN TO YOU - Whitney Houston/ARISTA
/ GET IT UP - TLC/EPIC

COUNTRY

1. THAT SUMMER - Garth Brooks/LIBERTY
2. A BAD GOODBYE - Clint Black w/Wynonna/RCA
3. WE'LL BURN THAT BRIDGE - Brooks & Dunn/ARISTA
4. CAN'T BREAK IT TO MY HEART - Tracy Lawrence/ATLANTIC
5. EVERY LITTLE THING - Carlene Carter/GIANT
6. HAUNTED HEART - Sammy Kershaw/MERCURY
7. IT'S YOUR CALL - Reba McEntire/MCA
8. WHY DIDN'T I THINK OF THAT - Doug Stone/EPIC
9. JANIE BAKER'S LOVE SLAVE - Shenandoah/RCA
10. WE GOT THE LOVE - Restless Heart/RCA

/ WORKING MAN'S PH.D. - Aaron Tippin/RCA
/ IN THE HEART OF A WOMAN - Billy Ray Cyrus/MERCURY

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Play Something We Can Dance To!

BY JAY MAXWELL

Some call it a "Blast from the Past" or "The Big Chill." Whatever you call it, a sock hop usually implies a dance complete with ladies in poodle skirts and bouffant hairdos and gents sporting denim jeans, white T-shirts and penny loafers (leather jacket optional). The music is mainly from the mid-fifties and early sixties. Even if the client wants music from all time periods, a sock hop means FUN, FUN, FUN all night long. So just like in the good ol' days, you'll want to play music to which the crowd can Twist, Shag, Limbo and Jerk.

Great ice breakers at these events are "The Twist" (Chubby Checker), "Rock Around The Clock" (Bill Haley and His Comets) or one of the other songs near the top of this issue's list. Within minutes, the floor should be full. However, if the crowd needs additional motivation to separate themselves from their chairs, you can break out the irresistible limbo stick. Arrange for two volunteers to hold the stick as you announce that the sock hoppers should line up for a limbo contest. Remind the volunteers to lower the stick each time contestants have had a chance to pass under. Depending on the size of your party, and the agility of its members, you may have to play "The Limbo Rock" (Mr. Chubby Checker again) several times before you have a winner.

Dance contests for the Shag or Twist are standard fare at sock hops. Talk with the client before you begin about holding several contests throughout the event. Hula Hoop contests are also currently in vogue: you can see who lasts longest or who can keep the most hoops spinning on his/her body. Speaking of spinning. . .during these contests is a good time to play "Tequila" (The Champs) or "Rockin' Robin" (Bobby Day).

Assuming that everyone has come dressed for the occasion, you could hold a Best Dressed contest. Several different categories are in order: Best Couple, Best Poodle Skirt, Most Original, Best Hair, Whitest Socks, etc. Trivia and Name That Tune games can last all evening. Ask one trivia question, or play part of a song and ask for the name of the song and artist, every half hour or so. This will help build a bond between you and the crowd.

For all contests, have the client/host help you pick some unbiased judges, so that you won't have to do it. The last thing you want is for someone to be upset with you for not picking them as the winner! Remember, contests must be fun for everyone — those watching and those participating.

The songs on the list are all fun tunes, but, or course, no sock hop would be complete without some classic ballads. Sometime during the evening, couples will want to slow dance to The Platters' "Only You" or Sam Cooke's "You Send Me."

Which reminds me. . .in the next issue of **Mobile Beat**, I'll list the All-Time Great Dance Ballads. Catch you then!

Jay Maxwell owns and operates Jay Maxwell's Music By Request, *Charleston, South Carolina's "most requested DJ service." He also teaches mathematics as an adjunct professor at Charleston Southern University.*

The Top Sock Hop Tunes

#	ARTIST	TITLE	YR	BPM
1.	Chubby Checker	The Twist	60	152
2.	The Beatles	Twist and Shout	64	129
3.	Otis Day	Shout	78	200
4.	Chubby Checker	Let's Twist Again	61	170
5.	Tommy James	Mony Mony	68	132
6.	The Kingsmen	Louie Louie	64	124
7.	The Contours	Do You Love Me	62	150
8.	Aretha Franklin	Respect	67	115
9.	Marvin Gaye	Heard It Through The Grapevine	68	118
10.	Van Morrison	Brown Eyed Girl	67	150
11.	James Brown	I Got You (I Feel Good)	65	146
12.	Bill Haley	Rock Around The Clock	55	182
13.	Roy Orbison	Oh, Pretty Woman	64	128
14.	Ritchie Valens	La Bamba	59	155
15.	Elvis Presley	Jailhouse Rock	57	168
16.	Elvis Presley	Hound Dog	56	172
17.	Danny/The Juniors	At The Hop	58	188
18.	Dion	The Wanderer	62	118
19.	Bobby Day	Rockin' Robin	58	174
20.	The Champs	Tequila	58	184
21.	Mitch Ryder	Devil With The Blue Dress	66	158
22.	Sam & Dave	Soul Man	67	113
23.	The Capitols	Cool Jerk	66	168
24.	Sam The Sham	Wooly Bully	65	140
25.	Rolling Stones	Satisfaction	65	138
26.	Jerry Lee Lewis	Great Balls of Fire	58	160
27.	Martha Reeves	Dancing In The Street	64	126
28.	The Monkees	I'm A Believer	66	164
29.	Del Shannon	Runaway	61	147
30.	Chuck Berry	Johnny B. Goode	58	169
31.	S. Davis Group	Gimme Some Lovin'	67	150
32.	J. & B. Purify	Shake A Tail Feather	67	154
33.	Johnny Otis Show	Willie And The Hand Jive	58	100
34.	The Beach Boys	Fun, Fun, Fun	64	158
35.	The Surfaris	Wipe Out	63	160
36.	Little Eva	The Loco-Motion	62	132
37.	Little Richard	Good Golly Miss Molly	58	166
38.	The Rascals	Good Lovin'	66	195
39.	The McCoys	Hang On Sloopy	65	116
40.	The Temptations	Way You Do The Things You Do	64	124

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WALKIN' A FINE LINE

A club DJ in Denver told me of a T-shirt he had seen recently that read, "Real Cowboys Don't Line Dance." We had a good laugh over that. As most of you know, I'm not, and have never been, a big fan of line dancing. I'm from the old school and prefer to watch couples dance. Still, I have to step back once in a while and remember those dancers also pay my salary.

It's mind boggling to hear how many of you are showing resentment towards your line dancers and dance instructors. I've also noticed that Country jocks that are rock and dance club converts handling the new Country dance craze better than the established Country club DJs.

So let me try to put this in some sort of perspective. First of all, if you are working, be thankful. There're a lot of jocks who would love to have your job! You are the center of attention at your events. You create the atmosphere and set the tempo for the evening. True, most of your customers have no idea how much work and time it takes to prepare your show. However, they're at your event or establishment and not giving their patronage to the competition. On a Friday night not too long ago, I found myself getting upset when I looked down on the dance floor and noticed about 250 people line dancing to "Seminole Wind." When I came back to earth I remembered that all those customers paid a five dollar cover to get in the club. With that in mind, they can dance on their heads and it would be okay with me!

Secondly, keep in mind that there may be extenuating circumstances as to why line dancing is so popular. The funny thing about dance lessons is that there are always more women at the classes than men. This creates problems for dance teachers, because it's hard to do couples dancing if there are not enough partners to go around. The people who attend dance lessons are a club's next generation of customers. If you think you have a sure fire way of enticing men out to dance class, thereby promoting couples dances, please share it with the rest of us.

I know a lot of you hate the idea of giving up the spotlight. However, during dance lessons, the instructor needs to be the center of attention. I've always had good working relationships with all the dance teachers I've ever worked with. As you probably know, it's easier to work together as a team than against each other.

NIGHTCLUB OF THE YEAR

I would like to express my congratulations to Billy Bob's in Fort Worth, TX., voted Nightclub of the Year at the Twenty-Eighth Annual Academy of Country Music Awards show. This club is the Country music showcase for the Dallas/Fort Worth area, booking all the major stars as well as the new artists. If you're ever in the north

COUNTRY SONGS TO WATCH

1.	Tell Me About It	T. Tucker & D. McClinton
2.	A Bad Goodbye	Clint Black and Wynonna
3.	When Did You Stop Loving Me	George Strait
4.	We'll Burn That Bridge	Brooks & Dunn
5.	Chattahoochee	Alan Jackson
6.	It Sure Is Monday	Mark Chesnutt
7.	Can't Break It To My Heart	Tracy Lawrence
8.	Haunted Heart	Sammy Kershaw
9.	Shame Shame Shame Shame	Mark Collie
10.	Under This Old Hat	Chris LeDoux
11.	Working Man's Ph. D.	Aaron Tippin
12.	Reno	Doug Supernaw
13.	A Thousand Miles From Nowhere	Dwight Yoakam
14.	Can You Feel It	Ricky Lynn Gregg
15.	True Believer	Ronnie Milsap

Texas area, Billy Bob's is worth a visit.

KEEPING IN TOUCH

Well, so much for a relaxing summer vacation! Since my last article I've relocated to Atlanta, GA, and have become the new music programmer at the Crystal Chandelier, a first-class club operation that has a house band and also books major Country acts weekly. In a future issue I'll give a rundown of the club and the equipment in the booth.

Also since moving to Atlanta, I've accepted a position with Liberty Records as the Club Promotions Rep. I've already been in touch with a number of you through this job and was really surprised to find out how many club jocks subscribe to **Mobile Beat**. These factors have caused me to consider a slight change in this column. In the past, I've shared some of my music lists and ideas with you, but now I'd like to pass along some of your lists and promotional ideas. I'll try to feature two lists; one from mobile jocks and one from club jocks. If you have a killer Country dance set, send it to me and I'll try to feature your ideas in each issue. Mail your list or promotion idea to: Mobile Beat Dance Sets, c/o R.E. Burt Productions, 1255 Canton Road, Suite 525, Marietta, GA 30066.

Until next time. . .keep it Country!

REMIX Report

BY "DJ JOE" RAGONA

HIGHLIGHTING THE BEST FROM INDEPENDENT REMIX SERVICES

I'm back with more new remixes that I'm sure will be of interest.

DIRECT HIT (PREMIERE ISSUE)

The latest addition to the Spinning Sound family has our crew here buzzing about a few of the remixes featured on this triple-record set. **Rockin' For Myself** by Motiv 8 is an energy dance track with commanding keyboards that will capture any dance crowd's spirit. It also features the female copy of Martha Wash screamin' throughout — very enjoyable.

Get Huh by The Ride Commmittee, featuring Roxy is a smooth mix wih Rupaul samples and a flat but interesting hook. You can use it as a great bridge song or all on its own. **U Got 2 Know** was already mixed on Rampage #1, but this mix is slightly better, in my opinion, due to the fact that the vocals, chorus and overall instrumental parts of the song are segued together ingeniously. It carries itself smoother and allows for a powerful new song.

The "New-Snap," as I call Captain Hollywood Project, has their overnight hit **More & More** edited on almost every remix service, and it's really hard to determine which one has the best mix. I can tell you, though, that this DJ mix is very easy to get into and out of; it has Malcolm Mclaren and fadeout breath samples as well — you gotta hear it!

Just when you thought the 1992 medleys were winding down from the "Best of '92" series, here comes another. Not a best of '92 medley, though, but an Alternative medley that features Heaven 17. Ingeniously mixed, sampled and overdubbed.

A great original and even better remix is **Pressure Us**, which utilizes all three of the major remixes from the original: Junior Dub, Fire Is-

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land Mix and SXS Mix. DH adds a new keyboard melody as well, with some heavy breath samples that make the mix that much more exciting. It's easiest to fit this into your deep House groove.

What the hell is Barry Manilow doing in the '90s? The new mix of **Copacabana '93** is nice and can be played in your Oldies set without a doubt. Of the three record set, you can get rid of **'Ain't No Love**, which is an R&B groove gone House with a funky guitar all the way through: not for peak hour play. **Jump** stinks. It's slow and has a bothersome sample of **Partytime is Anytime And Anytime Is Partytime** that goes on, and on, and on. . . .

HOT TRACK'S HOT CLASSICS #11

Yes, Disco is back, whether you like it or not. This time it's bigger than it was in the '70s! Hot Tracks knows this and has produced Hot Classics #11 accordingly. This compilation of some of the hottest club dance music from the '70s and early-'80s must be in your collection. Classics such as **Make That Move**, **He's The Greatest Dancer** and **No More Tears (Enough Is Enough)** are just the highlights of a fantastic issue. Of course, the **Let's Groove** remix features a mixable intro, with the all-to-famous vocoder voice still prominent throughout. More breaks are added for mix-ability.

HT loves their mini-medleys, and to prove what they can do with expensive computer software, they use Heatwave's **Boogie Nights** and **Grooveline** for HC's version. The medley features both songs merged together throughout — not the usual "play this song, then mix into the next after a few minutes." **He's The Greatest Dancer** is a more mellowed classic, great for the early evening. Added breaks that the original lacked make this an overall great remix with soothing samples.

While we're on the topic of early evening classics, why not try mixing **Never Knew Love Like This Before** from Stephanie Mills? The new mix offers you a clean break, with all of the off-beat phrases digitally locked for easy mixing.

One classic remix you may have difficulty remembering by name is **No More Tears (Enough Is Enough)** by Donna Summer and Barbra Streisand. With this landmark '70s recording, the two most famous female singers of that era were paired to record one of the most famous high-energy disc tracks of all time! HT has chopped the original 11:23 mix into a very programmable 6:41 remix. By keeping all of the best parts and adding the DJ-needed breaks, you now have a classic that will definitely have your crowd wanting more.

HOT TRACKS #12-3

Apparently the mega-hit **More & More** has been re-worked completely from the *a capella* vocals and other keyboard pieces that HT got their hands on. The music track is entirely different from the original, with a lot of energy and new keyboard lines. Multiple samples, drum loops and keyboard riffs have HT promising a "peak hour" remix version — can't wait!

Remember Bobby Brown? His new 108 BPM R&B crossover song, **That's The Way Love Is**, has been sped up to a much needed House version, using the original *a capella* and adding every musical instrument you hear in the song. This and the Captain Hollywood Project remixes are the first to come from HT's newly expanded production studio.

Producer John Moffatt is back at the wheel at HT, remixing the latest from Betty Boo entitled **Catch Me**. John has apparently done some overlays and multi-tracking in the mix. If you can play Gloria Estefan, then I'm sure you'll be happy to hear that HT finally took versions from the pro-CD and LP versions of **Go Away** and made a remix that actually uses the song: the original house mixes omitted a lot of the vocals.

Show Me Love is at the top of every DJ list that I know as a dance floor grabber. HT has graciously provided a new remix, taking all of the pro-CD versions and adding extensive sampling and production values, so we don't get bored playing the same version night after night.

Took My Love has a new twist. This deep House remix promotes every version of the song available! With a lot of additional production and intelligent structuring, this mix promises to be

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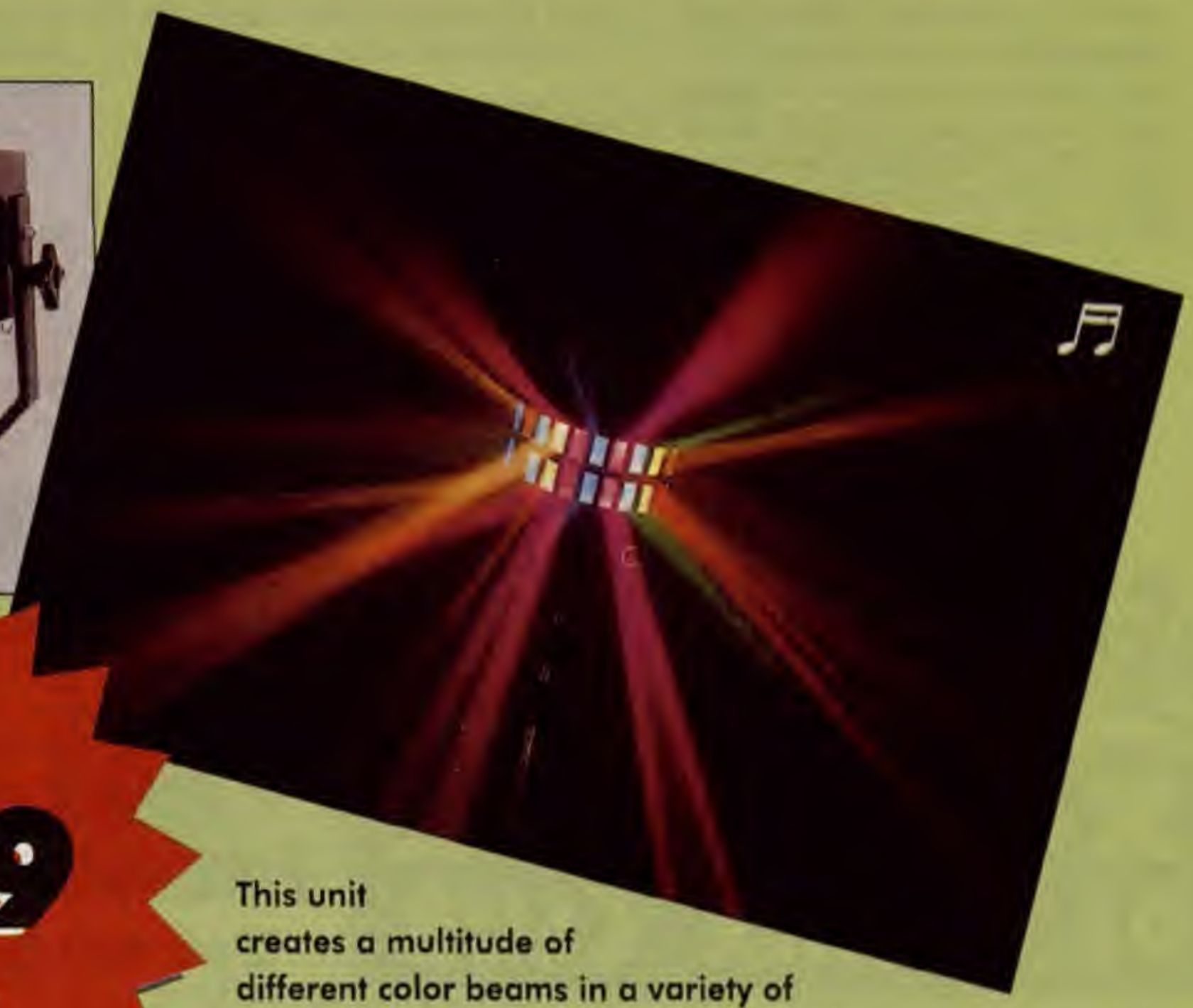

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under the needle many a time.

Honorable mentions go to **Looking Through Patient Eyes**, which sports an entirely new drum track, and **Connected**, which enables you to play it in any format from Top 40 to Alternative.

ULTIMIX #47

This is one great Ultimix package. **More & More** is done up in a way that only these guys can do; samples from **Rhythm Is A Dancer** are thrown in already, so forget about mixing it like everyone else is doing. This tune features a solid intro, breaks and "outro," much along the same lines as Captain Hollywood.

The Chase is actually a mini-medley of Snap with multiple samples and overdubs from the first two hits created by Ultimix. I think it' s a fresher **Exterminate** remix than anything else, magnified with a powerful new keyboard riff. Vocals are from **Exterminate**, but the mix clocks in much quicker than the original 12" or other remixes. **Looking Through Patient Eyes** is simple yet effective if you can play it, with beats from George Clinton's **Atomic Dog** and a new crash beat included. The AB Logic medley is energetic, club-worthy and, best of all, you can pick and choose which parts of the mix you would like to play.

DJH & Stefy haven't been around for a while, and they're back with this yawner. **You (Don't You Stop)** is a bit reminiscent of AB Logic with a dash of Utah Saints. The only thing wrong is that there isn't any chorus! All you hear is some chick goin' "You" and screaming to the beat, which gets on your nerves after the first two minutes. This can be used as a mixing bridge.

So What You Wanna Do is the complete opposite. Posing as a 2 Unlimited cover group, the 130 BPM techno groove is enhanced by seductive female vocals, a driving beat and a great keyboard riff that made 2 Unlimited famous.

One outstanding mix that will go into Ultimix history is Ben E. King's **Stand By Me**. Spoofed up to a nice break beat, the mix employs some creative talent and a nicely structured mix down to revamp the original. Overdub samples of Freeze's **I.O.U.** and beat scratches are prominent but not overpowering.

The **What Can You Do For Me** remix is boring, lacks energy and employs too much of the vocals from the wrong mix.

DISC DRIVE #6

These guys keep comin' up with stuff that surprises me. With this issue, DD hits us with machine gun edits, siren samples and a very easy intro with a cool explosion on LA Style's **I'm Raving**. One track that should make the charts big time is **Phoever People**. The DD mix dives into the song at first, lays back to give us the groove and ventures into the ever-popular "sampleland" of Loletta Holloway. A cool mix with a very programmable intro.

More & More (EVERYONE has done this tune) features a great intro with samples from Snap's **Exterminate**, Usura's **Open Your Mind**, Clubhouse's moans and jungle chants from DeeLite's **Pussycat Meow.**

One mix I can't stand is Mick Jagger's **Sweet Thing**. DD tried to take a rock song and mix in a bit of "street" feel using Public Enemy and Simon Harris loops. Get with it guys. Leave Mick to AM radio programmers.

DD has also remixed, or, should I say, restructured, two already re-made classic tunes. **The Year Of The Cat** and **It Only Takes A Minute, Girl** are now precisely structured remixes that can easly be played in early evening sets.

On a last note, **Sexcrime 1984** is also included with the classics. This is a great job, because they didn't chop up the original mix like some services do, acheiving a DJ-friendly mix with startegically placed samples of the same song.

And so we come to the close of yet another Remix Report. Keep Spinnin' Loud!

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TECHNICAL SPECIFICATIONS:

- **Lamp** ..... : EVD,400w/36v, 3400k, 15,000 Lumens, 175 hrs., G6 .35 base
- **Electrical** ..... : 110v/60hz or 220v/50hz Max 5 amps.
- **Mirrors** ..... : 6
- **Working Position** : Any
- **Motors** ..... : 1
- **Optics** ..... : High quality mirrors and lenses
- **Colors** ..... : 6
- **Ventilation** ..... : Fan cooled
- **Dimensions** ..... : L,W,H 18.8"x16.3"x17" (480x415x430mm)
- **Weight** ..... : 28 lbs. (12.5kg)
- **Housing** ..... : Sheet metal
- **Finish** ..... : Black

TORPEDO™

The **Torpedo™** by **DJ✻USA** model DJA-3 is a truly dynamic and affordable centerpiece. It produces 30 sharp multicolored beams which rotate and criss-cross back and forth to the beat of the music. The **Torpedo™** is perfect for either mobile or permanent applications and can be used in singles or in groups. The unit comes ready to operate with lamp, bracket and cable. An energetic winner!

TECHNICAL SPECIFICATIONS:

- **Lamp** ..... : 2x64514 120V/300w or 64516 220v/300w 150 Hours GY 5.3 base
- **Electrical** ..... : 110v/60hz or 220v/50 hz. Maximum 7 amps.
- **Lenses** ..... : 15 Multicolored, Painted
- **Working Position** : Any
- **Ventilation** .... : Fan cooled
- **Audio** ..... : Microphone
- **Motors** ..... : 1
- **Dimensions** .... : L,W,H:13.4"x10.6"x10.6" (34x27x27CM)
- **Weight** ..... : 7 lbs. (3 kgs.)
- **Housing** ..... : Sheet metal
- **Finish** ..... : Black

NOVA™

The **Nova™** by **DJ✻USA** model DJA-4 is quickly becoming the ideal high tech mirror ball effect of the '90's. The **Nova™** sphere has a slow spinning top motor and is designed for gentle background effect which can be used over areas requiring mood lighting as well as for dance floor atmosphere. One bright quartz halogen lamp is projected through multi lenses giving multi beamed spikes of white light in all directions. Because of its compact size and lightweight, the **Nova™** is perfect for either mobile or permanent use and can be used in clusters in any position. A special mounting with 2 handles is designed for easy carrying and installation. The **Nova™** comes complete with lamp, cable and plug all ready to go. A terrific center!

TECHNICAL SPECIFICATIONS:

- **Lamp** ..... : EHJ, 250w/24v, 9,000 Lumens, 3250k, G 6.35 base
- **Electrical** ..... : 110v/60hz or 220v/50 hz Maximum 4 amps.
- **Dimensions** .. : L,W,H:15.7"x12.2"x17.7" (40x31x45cm)
- **Ventilation** .. : Fan cooled
- **Weight** ..... : 22 lbs. (10 kgs.)
- **Lenses** ..... : 129
- **Housing** .... : Sheet metal
- **Motors** ..... : 1, 6 rpm
- **Finish** ..... : Black

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Illustrated by Jeff Marinelli

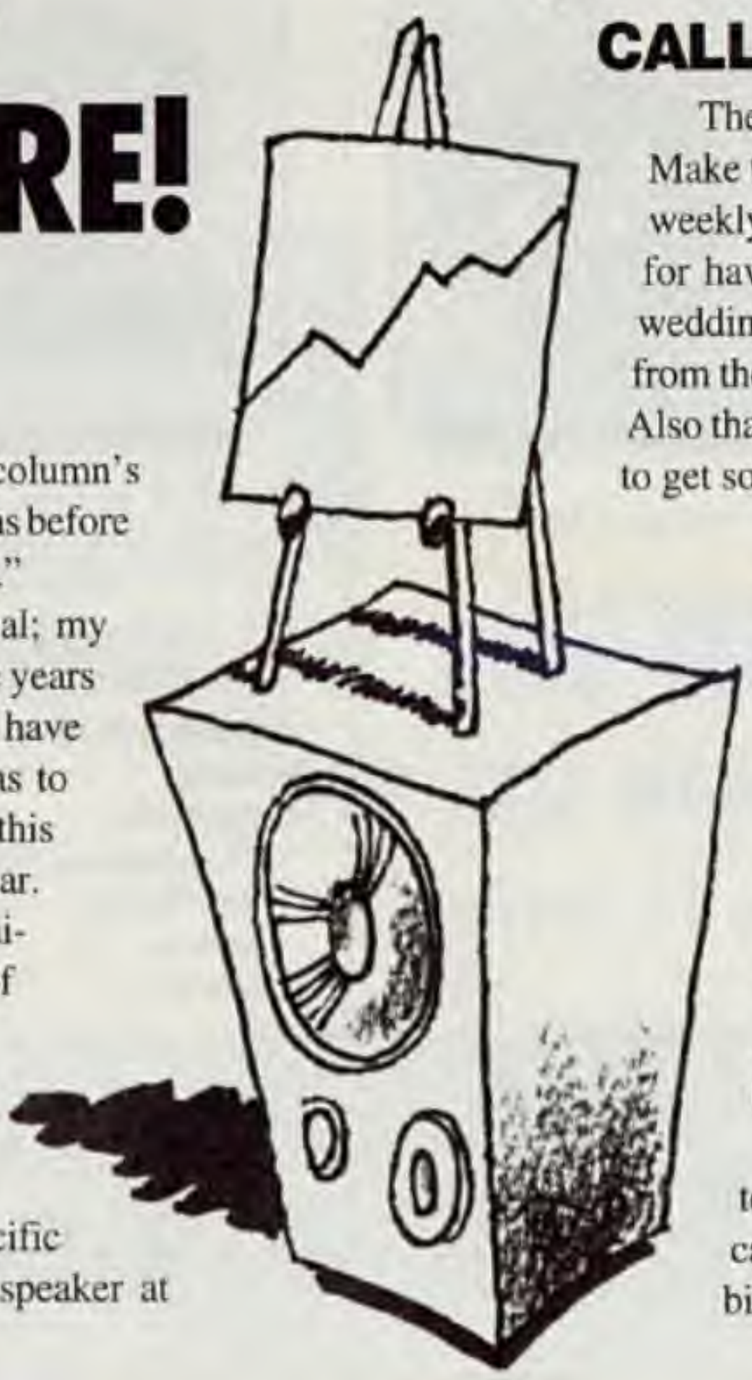
INCREASE YOUR BUSINESS BY 10% OR MORE!

By Blaine S. Greenfield

The first time I heard the offer indicated in the column's headline, many years ago, I was skeptical. But that was before I learned Murray Raphel's "Four-mula For Success."

The results of this plan have been phenomenal; my business has increased over 16% during the last nine years as a result. I am confident that your business, too, will have a similar increase in sales if you put Raphel's ideas to work. All you'll need is the time it takes to read this column and fifteen minutes a day for the next year. That's all. If your business does not increase a minimum of 10 percent, I'll refund the cost of this issue of **Mobile Beat** ($2.95), no questions asked.

I should tell you, however, that I am not planning to send out very many refund checks. Raphel's ideas work, evidenced by his extensive travel throughout the U.S., Canada, Europe and the Pacific Basin to meet with clients and serve as keynote speaker at numerous international conventions.



What follows are the four steps of the plan, accompanied by examples that apply to almost any Mobile Entertainment business. You can do any one of them four times, or you can do all four at once; the key is to make your daily total equal four.

#1 — MAKE FOUR PHONE CALLS A DAY

These four calls don't even have to be "cold calls." Make them to people you know. If you have a regular weekly job at a club, call the owner to thank him or her for having used your services. If you recently did a wedding, call the couple a few weeks after they return from their honeymoon and ask them how their trip was. Also thank them for hiring you, and use this opportunity to get some feedback on the job you did.

#2 — WRITE FOUR LETTERS A DAY

Whenever I suggest this at a seminar, I hear the group groan in unison. Many people are put off by this because of the time involved. Well, I do this every day of my life. What's more, I usually write more than four letters. You have to make the time. If success is not worth 15 minutes per day, then maybe you're in the wrong business.

The letters don't have to be formal masterpieces. Sometimes just a few lines on a postcard will do. For example, I send out over 300 birthday cards a year, including one to each of my ⇨

clients. People like being remembered, and often call to thank me. This works well for me, and it will work for you.

Another idea is to scan your local paper for matters of interest regarding clients — past, present and future. When I see a birth announcement or notification of a job promotion, I clip out the article and send it to the people involved with a handwritten note, something like the following: "Thought you'd like another copy of the attached for your scrapbook. Lots of luck." I also include a business card.

#3 — GIVE OUT YOUR BUSINESS CARD TO FOUR NEW PEOPLE YOU MEET

Most of the DJs I've met have business cards, but what I find amazing is that they don't always have them in their possession. It's not just enough to have cards; you've got to hand them out! Give your card to everyone you meet. Leave it in motel and hotel rooms. Fill the racks supplied by many businesses and retailers. Attach your card to a generous tip, along with a thank you note to the server that also offers your services should the occasion arise. You can't be too inventive when it comes to your business cards. I like the salesperson who uses his card as confetti at football games, no matter which team scores.

Also, don't forget to use the backs of you cards. One approach is to give out your card, then just before it is accepted, write your home number on the back, stressing that this is just in case the person needs to reach you in an emergency. Many clients are impressed by this. Another approach, the one I use, is to include other useful information. It could be a guarantee. Whatever. Blank space is useless space.

#4 — A.F.T.O.: ASK FOR THE ORDER

When you tell people what business you are in, don't be afraid to give yourself a shameless plug in the process. If you take a course or attend a seminar, make sure you mention that you and your business come highly recommended, and should they need a DJ, you'll be happy to discuss special rates at the break.

Have you ever made a proposal or given a price quote, only to never hear from the client again? If you want the business, it's your job to call the person back. Keep calling until you have an answer. I once called back seven separate times for a job that I really wanted. Some people might think that's pushy, but I got the job.

Let's see. We've talked about four contacts a day. Multiply that by 250 days (allowing for time off and vacations) and that comes to 1000 contacts that you are most likely not making now.

Raphel's "Four-mula For Success" works. All you have to do is begin using it — now. Isn't there someone you could call, or a letter you could write, before you do anything else?

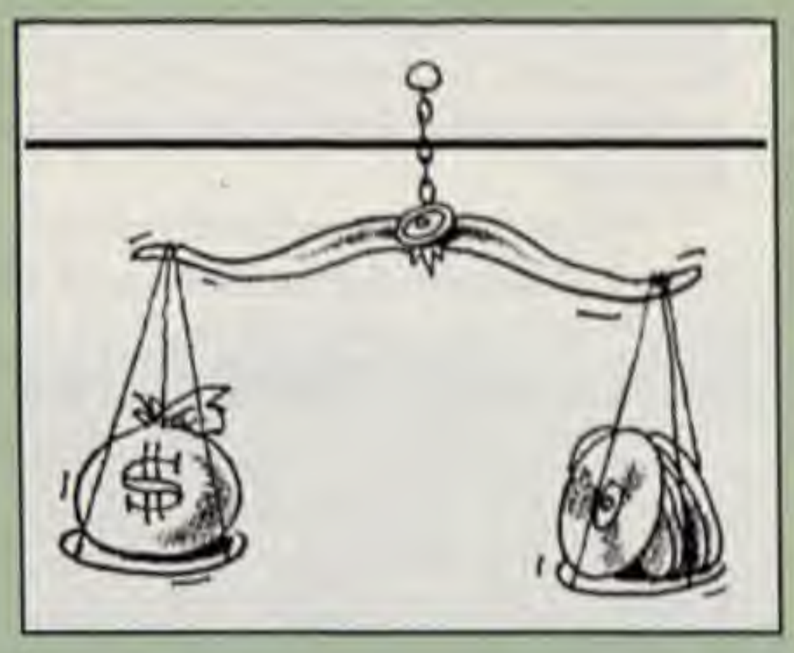
BLAINE'S BULLET

If you want to read more about Murray Raphel (and I strongly recommend that you do so), you can write for a catalog of his books. My favorites are *The Great Brain Robbery*, co-authored with Ray Considine, and *The Do-It-Yourself Direct Mail Handbook*, which he wrote with Ken Erdman. Write to Raphel Publishing, Inc., 12 South Virginia Avenue, Atlantic City, NJ 08401. Their phone number is 609-348-6646.

Blaine S. Greenfield is head of his own consulting firm, Blaine Greenfield Associates, *and a professor at Bucks County Community College. He will answer all written requests for information addressed to 283 Bolton Road, East Windsor, NJ 08520. He is also available as a consultant, trainer and speaker; call 609-443-3781 for further information.*

GETTING YOUR PRICE

By Robert A. Lindquist



A growing concern among Mobile Entertainment professionals are newcomers who attempt to make up for their inexperience by offering their prospective clients bargain prices. You can't blame consumers for looking for the lowest reasonable price. But when one service is 20% to 50% less than the others in an area, the buyer should beware.

Discount DJs create a lose/lose situation all the way around. The first to suffer is the client, who gets an inferior level of service. The DJs/KJs lose because they don't make enough to cover their operating expenses, stifling their growth. And the industry gets slapped with yet another horror story of a job done by a poor- quality DJ.

How can you fight back and get your established rate? Here are some proven techniques that will help you get your price.

COMPARE YOUR RATES

The higher your rates, compared to other DJ/KJ services in your area, the tougher it will be to sell your service. At least once a year, call six or seven competing services and ask for a quote on a fictitious event you are planning. If you are 30 or 40 percent higher than everyone else, and are basically offering the same type of service, you'll understand why you are not overbooked.

A PROFESSIONAL APPROACH

How you interact with your prospects has a direct relationship on your ability to get your established rates. More and more, DJs are doing less selling on the phone and instead are using the call to extend an invitation for a face-to-face meeting. This approach separates the serious prospects from the "tire-kickers." Prospective clients who choose not to accept the invitation probably were not ready to book anyway.

Meeting with prospects also allows time to properly sell the fine points of your service. You can answer questions without being rushed and support them with photos or a video clip. Bridal couples particularly appreciate a personal meeting, and if all goes well, they will write the deposit check on the spot.

GETTING THEM THERE

All too often, prospects act as if they are concerned with price alone. The fact is that they really don't understand what a professional Mobile Entertainer is or does, so they don't know what they are looking for. Avoid quoting any prices over the phone. If the customer is really insistent about it, simply ask, "Is price your main consideration in selecting entertainment for this event?" Most often, the answer will be

⇨

no, which leaves the door open for you to say, "As you call around, you will find that those of us who have the experience and reputation you are looking for charge about the same amount. Would you be available next Tuesday or Wednesday evening to stop by our offices (or convenient meeting place) so that I can tell you more about our service in person?"

On the outside chance that the prospect says their main concern is price, at least you'll know what kind of job you'll be in for.

EDUCATE YOUR CLIENTS

A common misconception is that Mobile Entertainment services have very little overhead and virtually no operating expenses. When talking with new prospects, stress tangibles that they can relate to, such as the size of your CD library. Unless they understand pro audio, an equipment list means little. A photo of your set-up can be worth a thousand words.

WHAT DO THEY REALLY WANT?

Your prospects' worst fear is that their event will bomb and that it will be the fault of the DJ. If you can establish confidence in your abilities, price is no longer a major factor. Here is when your experience, reliability and reputation should come to the front. Talk about some of the adverse situations you have had to deal with and how you handled them.

"BUT WHAT DO YOU CHARGE?"

Your goal throughout any meeting with a potential client is to put off discussion of price until the last possible moment. This gives you time to establish the value of your service. Sooner or later, however, you will be asked, "What do you charge?" Although it's tempting to offer rates like choices on a Chinese menu, keep the number of options to a minimum. Start with a basic three- or four-hour rate, with a set fee for each additional hour.

BE FLEXIBLE

The more calls you take, the easier it becomes to separate those who will pay the going rate (providing it is reasonable) and those who are simply looking for "cheap" without regard to the level of performance.

There are times, however, when your service may be just out of range for a particular client. Rather than cut your price, try offering a little extra. For example, a client who isn't willing to pay $350 for four hours of entertainment may book the job if an hour of background/dinner music is included at no charge.

Know when to be firm and when to be flexible. If your bookings for a particular month are down from last year, it could be because your prices appear out of line for your area. Make sure that your prospects understand the value of your service, and above all else, remember that everything occasionally goes on sale.

Mobile Beat *Editor-In-Chief Robert A. Lindquist is co-author of* The DJ Guidebook: Spinnin' 2000. *He also leads and moderates discussions and workshops at major DJ events.*

FINDING AND KEEPING GOOD DJs

By DENNIS E. HAMPSON

Over the years there has been a continuing debate over what makes a DJ or karaoke service successful. Some operators' top priority is on the quality of their sound equipment. Others feel that offering a huge variety of music is most important. The fact is it's the quality of the entertainers hired by the service that determines the ultimate success of a DJ service. Without good DJs, a service is really only a warehouse for used equipment.

The problem is that much more money and effort is spent in areas other than hiring and training. When DJ entrepreneurs put as much effort into selecting their disc jockey personnel as they do their other duties, they can't help be more successful.

Where To Find Good DJ Prospects.

Let me start off by saying that newspaper ads are not a good idea. These attract a large number of applicants, many of whom will not be right for the job. If you do decide to place an ad, know what you are looking for ahead of time to better enable you to weed out the undesireables.

Keep in mind that many good DJs are developed, not born. Adhering to this theory, high school seniors or first year college students are a good source for prospects. Students are young and energetic, plus they usually need work to help pay for college, so they're readily available. Although they sometimes have a narrow appreciation for music other than what they listen to, they adapt and learn quickly.

Friends and acquaintances of working DJs are also a good source for prospects. These people normally understand what is required of them from talking with and watching their DJ friend. The working DJ can also act as a "personal coach," offering support and advice to the trainee.

A relatively new development in choosing DJs is the job fair. Local governments and agencies sponsor these events where exhibitors can shop for prospects. The increasing number of expos and trade shows aimed at DJs attract individuals interested in the field and could also be used to scout new employees.

THE INTERVIEW

Once you have a pool of applicants, you can begin interviewing, where you can evaluate a person's potential for the job. A list of those qualities an individual needs to be a personable and professional DJ should include the following:.

1. Attitude. This is the most important thing to look for when you are hiring a disc jockey. It makes sense that if an individual wants to be a DJ, he or she has to want to do a good job. Happy clients make for more bookings, which make for more work and, therefore, more money. DJs who are anxious to do a good job, are confident in handling situations, outgoing in personality and truly interested in this line of work are going to be successful, for themselves and your business. Look for a positive, service-oriented attitude.

2. Availability. You're looking for someone who wants to work and will make themselves available to work when you need them. DJs who cannot work a particular weekend because the lawn needs cutting or the spouse wants them home are not going to add to your bottom line. DJs must also have a driver's license and transportation, unless of course you are planning to chauffeur them to each booking. Don't set yourself up to become a DJ babysitter. The people you hire should be professional individuals who can work independently and will make themselves available whenever necessary.

3. Music Appreciation and Aptitude. Since you are in the music entertainment business, the people you hire should have a wide appreciation for all types and styles of music. DJs should respect that not everyone wants to hear the same kind of music that they listen to. Although some services specialize in certain types of functions (raves, school dances, etc.) and can get away with a particular music focus, most DJs should have a varied approach to the types of music they play.

4. Reliability. A majority of the managers I've talked to say that they would not keep a DJ who did not prove reliable and dependable. Service owners can't be scrambling to replace a DJ who agrees to take a gig and then backs out or, worse yet, simply fails to show. There are times when a DJ legitimately cannot make a gig, but if this happens too often, the DJ should get the boot.

5. Grooming. The presentation of your disc jockeys is important to the client, and should therefore be important to you. Your employees should be properly groomed and presentable. In addition to appearance, you need to consider what emotional baggage a DJ may be carting around. Personal problems can be devastating; it's tough to be up for a booking when you are emotionally in the dumps. Look for reasonably well-adjusted and stable individuals. DJs who smile a lot and look like they are having a good time will have an easier time convincing the guest to have a good time.

In general, ask yourself, "Is this person really interested in music and this type of work, or is money the major issue for them?" Skills, knowledge, genuine interest and attitude make a difference. Many times the selection process can be aided by using what I refer to as a "bowling" sheet, which resembles a bowling score page. Across the top of the page I put the attributes I think are important to the job. I then put a "weighing factor" on each attribute to evaluate its importance. For example, if one of the attributes at the top of the page is EXPERIENCE, I put a weighing factor of "5" on that item, which means I find it quite important. During the interview, I score the candidate with a number from 1 to 5, depending on how the candidate rates in each category. Multiply the score by the weighing factors and you get a figure that represents how many points in that category the candidate receives. At the end of all the interviews, the candidate with the highest score is the probably the best candidate.

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KEEPING GOOD DJS

This has always been a problem, except for the few companies that make it a priority in their human resource management. There are basically three things that employees want and need. They are:

1. Challenge. Boring and repetitive jobs can cause even your best DJs to become complacent and, eventually, unhappy. Keep the job interesting with changes (improvements) and training. Make sure that the DJ has input into some of the decisions that affect him or her. Participation in the operation is productive for the company and effective in keeping good employees.

2. Opportunity. Almost everyone needs to feel that the opportunity exists for them to improve their lot in life from a job perspective. Companies that offer opportunity for promotion, increased responsibility and personal growth are the types of businesses with which good employees tend to stay.

3. Appreciation. This is the most important thing that employees look for in any job to which they intend to make a long term commitment. Just as important as the amount of pay is the fact that employees want to be treated fairly in the workplace. Feeling that he or she makes a difference to the company and its success builds an employee's self-worth and esteem. This kind of appreciation also builds loyalty to an employer, which cannot be bought at any price.

Remember, it's not just the equipment and music that make a DJ service prosper. Everything about the disc jockey who represents your company is more important to your success than you may ever know.

Mobile Beat's *Canadian Editor, Dennis E. Hampson, is Co-Author of* The DJ Guidebook, Spinnin' 2000 *and is heavily involved with training DJs in Canada. He is a also consultant to the Canadian DJ industry.*

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TOUGH TIMES? OFFER A CREATIVE PAYMENT PLAN

By Mark Ashe

In today's tough economic times, we're all looking for ways to stand out above the competition. One option is to offer an "easy payment" plan, which will allow you to book clients at your price while keeping them from shopping around for a cut-rate DJ.

Such a plan is simple to incorporate. A good percentage of MDJ customers book their events a year or more in advance. Many of these people are financially strapped, or at least money is tight. You can offer them the opportunity to pay as little as $30.00 per month, with a modest down payment. These payments will have the party paid in full before the scheduled date and will also take a lot of pressure off of your clients. This, in turn, may give you a better working relationship throughout the entire financed term.

Here's how it works. In this program, you serve as the "bank" or lender. The customer is the borrower.

Here's how a typical "Creative Payment Plan" might work:
Date of Party: December 18th
Date Booked: January 5th
Cost of Party: $400.00
Deposit Paid: $100.00
Monthly Payments: $30 x 10

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
$100 Deposit Received	$30 Payment	$30 Payment	$30 Payment	$30 Payment	$30 Payment	$30 Payment	$30 Payment	$30 Payment	$30 Payment	FINAL $30 Payment	Client is Paid in full in advance of date

Courtesy calls to the customer may sometimes be necessary if the borrower falls behind in payments. Still, this is a minor inconvenience when compared to the advantages of the program. Not only have you managed to book the party and get paid, you also have the option of collecting interest over the term of the loan. However, remember that any interest you receive must be claimed as additional income at tax time. If you choose not to charge interest, then just consider the payments as Accounts Receivable.

The next time you book an event, why not offer your client the option of creative payments? It may just be the ideal way to increase your cash flow.

Mark Ashe is owner/operator of Mass Mobile Disc Jockey School *and* Mark's Rolling Dance Revue *in Agawam, MA.*

It's Showtime!

Ah, weddings. From timing of the ceremonies to generally keeping the guests happy, a wedding is a production from start to finish. You, as the DJ, may be the MVP once the crowd hits the dance floor, but a reception is actually the bridal couple's show.

And let's face it. . .it is a show for them, too. Think prospective newlyweds are nervous about pledging their eternal love and devotion? That's nothing compared to the performance anxiety they may feel at the prospect of being the center of attention at their own party.

Here's a way to calm a future bride and groom's fears while helping to close a sale in the process. The next time you're trying to book a wedding, show you care by making "Wedding Day Dancing" a part of your package. This 90-minute video for "pre-marrieds" is packed with instructions on various dance steps appropriate for the big day, as well as hints to avoid committing a nuptial *faux pas.*

Designed to help bridal couples polish routines for their first dance, "Wedding Day Dancing" covers four basic dance types -- waltz, foxtrot, jitterbug and triple swing. Separate sections detail the history of each particular dance, the specifics (including close-ups on footwork), variations and a review.

Included with the tape is a list of suggested songs and artists for each dance category, which could be very helpful with couples who are undecided about what their first dance tune should be. Although the majority of recordings listed for waltz and foxtrot are older standards, there are some fairly current hits/artists as well. In fact, the lists for the jitterbug and triple swing (much livelier dances) read like a hit parade from the 1950s, mixed with contemporaries like Billy Joel, Aretha Franklin and The Honeydrippers.

The benefits of DJs offering this tape are obvious. You're not only helping to ease the couple's minds, which allows them to trust you and your abilities, but you also show that you're the DJ who's willing to go that extra mile to make their special day complete.

"Wedding Day Dancing" could just be the tool that helps you beat the competition.

To order, call Step by Step Dancing at 1-800-531-1320, or send $19.95 (plus $3 s/h) to Step by Step Dancing, 2124 Broadway, Suite 2119, New York, NY 10025. Rush orders are accepted. Wholesale inquiries welcome.

Details, Details, Details

By Rob Alberti

My wife calls me an organizational freak. Actually, I'm a details man. Everything must look just right. The toothpaste tube cap is screwed completely shut, with all the toothpaste squeezed to the top of the tube. The money in my wallet is filed with the twenties toward the back and ones in front, so I don't fumble looking for the right bill. My CDs are in alphabetical order, facing the same way, with divider cards and computer printed labels. Call me crazy, but this is how I am.

Being organized, neat and presenting a professional image are important when running a Mobile DJ business. My company currently has three mobile systems on the road. After planning a new business structure that includes much more attention to detail, we're bringing in more business each month. Well over half of our quotes end up with a signed contract, and we are aiming for 75% by the end of this year.

The most basic aspect of presenting an "I know what I'm doing" air is to have a system of doing business and always sticking to it. We accomplish this by having a binder that holds all of our business information. I review the "To Do" list in the front section daily. Then I have a section for quotes, where I enter the name, address and phone number of every caller into my customer database. From this list I send out a package with a price quote, contract, map to our office, references, a summary listing of our music library, a brochure, business card and demo tape. This material is mailed within 24 hours of the initial phone call.

We shocked many clients when we called them to confirm receipt of our promotional materials. Once this is done, I place a check mark in the corner of the quote copy. I circle the check mark when I call them a second time, after waiting a month for a response. I also write comments on the quote relating to conversations held with prospective clients. This way I can always look at an outstanding quote and immediately know where I stand.

I throw out each quote copy if I receive a deposit or if the client has decided not to go with our service. I always find out why they haven't chosen us, as it helps us get more business in the future. I also make a habit of returning phone calls within an hour, if possible. This imparts a feeling of importance to a prospective client.

The next section in my binder holds a copy of each signed contract for upcoming events. Once the performance is complete, I take the contract and place it in my "Audit" section. The week after each event, I personally place a call to each client and get comments on each DJ's performance. This information is immediately relayed to the DJ, and the contract is then filed away. Of course, copies of all these materials are kept on my office computer.

When I meet with wedding clients, I have a professionally produced tri-fold pamphlet for them to fill out with all of their personal information regarding the reception, which is then reviewed by the DJ handling their event. I was shocked when I saw a disc jockey use a yellow lined legal pad for recording requests and taking down wedding information. Let's get serious folks. No matter how much money you spend on your sound and lighting systems, when a client sees a yellow pad, he or she thinks "cheesy." All of my paperwork is either produced by a local printer or comes directly off my computer laser printer.

Once you've turned your prospective clients into paying customers, you have to keep up that professional image during your show to facilitate additional referrals and repeat business. Those of you who still leave patch cords and extensions in full view of the audience . . .think about how that looks. Try routing the cords from the side of the table that you are looking at, and keep the clutter away from the eyes of your audience. Better yet, mount your equipment in cases in such a way to minimize the rats nest of cords that remain visible.

Also, keep your music organized. Don't have CDs strewn across the table and jewel boxes piled up to the ceiling while you're working. Take out approximately ten CDs at a time, and once you've finished playing a CD, put it back immediately into its protective case and re-file it into your music collection. I use carpet covered CD road cases to store my music, complete with neat little divider cards with computer generated labels on each.

If someone in the audience wants to see what you have, kindly steer them away from your CD collection and give them a computerized listing of your music library. If you don't have one, try picking up a $13 Chartmasters book. It lists the Top 100 songs of every year from 1954-91. It also has a neat cross reference in the back listed alphabetically by artist and song title. This will keep your audience from mis-filing your CDs or walking away with a disc or two.

The thing to remember is that even though the little things take some time and money to do, they have a tremendous impact on consumer confidence. Make that extra effort, and you will soon see just how much the details count in the eyes of your customers.

Rob Alberti is the owner of After Hours, *a ten-year-old Mobile DJ and Mail Order Supply business for DJs throughout the U.S. and Canada. For more information, call 1-800-782-3033.*

Getting Started All Over Again

By Kenny Zail

On April Fool's Day in 1992 ,I moved to Atlanta, a city half the size of the one I had left. I had given up a very successful disc jockey business in Chicago and was faced with the daunting task of starting over.

There were two key factors in making my new business profitable in three months: attitude and planning. They go hand-in-hand, because without a good attitude, even the best planning will not work. Although I had occasional doubts about whether I'd be able to make a living, I decided that if , need be, I would have to educate the public to the benefits of hiring DJs,and the rest could be solved with hard work.

Although a good attitude is important, you need to be realistic too. I figured it would take three months to get my first gig, another three months before I saw any regular work and a year before I would see any semblance of a full-time business. These became my goals. To achieve them, I had to incorporate the second key factor, planning.

Step one in the first month was to get a business phone and address. A separate business line would be more professional and make things easier at tax time, plus I would be able to get a line in the yellow pages. The same concept held true for the address, so I got a PO box. (UPS doesn't deliver to post office boxes, but life's not perfect!)

Next, I hired a graphic artist to design my business card. Three weeks later, I had a logo for a card that I would feel comfortable giving out to a bride or a corporate CEO.

My plan for month two was to concentrate on image, namely appearance and communication. Appearance is easy. Anyone can look good with time and money. To that end, I obtained a merchant credit account number. Accepting credit cards facilitates last minute bookings over the phone and helps close sales with clients strapped for cash. Just as important, accepting credit made me appear to be one of the "big boys," like JC Penney or Avis.

Although I had a standard tri-fold brochure, I wanted something that I could sent to major clients that would stick in their minds. With help from a colleague, I came up with my CD Jewel Box brochure. Designed to look like a CD, except that all the literature pertains to me and my company, this brochure has definitely helped my appearance as a first-class entertainer.

As far as communication goes, I subscribed

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to voice mail, call- forwarding and pager services. Since I was on the road quite a bit, I also purchased a car phone. These devices helped assure potential clients that their calls were important to me. I believe that voice mail alone has increased my call contacts by about thirty percent.

The last item on my second month agenda was a schedule of prices. I finally decided to set a price as a goal for the end of one year and to determine my current prices on an individual basis. I told clients when I was charging below my standard rate and informed them that this was a one-time offer.

Everything was in place going into my third month. Now if only the phone would ring! I had been going to hotels and banquet halls in my vicinity, but I needed to get my company name out to the public in other ways.

In addition to placing an ad in the local wedding magazine, I also called a few of the publication's advertisers to network with other vendors in the wedding trade. I also put an ad in the city paper, in the Bridal Services section of the wedding announcements, but I received very poor results from that and canceled after twelve weeks.

Records had shown that twenty per cent of my previous business had come from phone book referrals. The thing about phone directories is that you are in direct, side-by-side competition with other DJs. When it comes to size and usefulness of advertising, my feeling has been that if I can't have one of the bigger and better display ads, forget it. I'd rather go with a two or three line ad. Another consideration is target area, both in regard to geography and what kind of business you hope to attract. For instance, if I wanted to book company parties, I wouldn't advertise in rural phone books.

Since I was new to the area, I joined a few organizations to help me make contacts and friends. I found that member companies of the local Chamber of Commerce ranged from international businesses to the neighborhood barbershop. The Chamber was able to give me leads, as well as recommendations for upcoming parties.

That membership worked so well I joined two other organizations; The Convention and Visitors Bureau and The National Association of Catering Executives. I also got in touch with a disc jockey who told me about a networking and social DJ club. It's always fun to "talk shop," and within two weeks I had three jobs from my first meeting.

What I learned from my relocating experience was that having a plan with many mini-goals, including a time-frame for each, kept me energized throughout the process. I found that the more assertive I was toward achieving these goals, the more easily things fell into place.

Kenny Zall owns Party Hits Entertainment, a professional DJ service now based in Suwannee, GA.

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ADVERTISING WITH A PREMIUM

By Bobby Kramarik

So, you have business cards, contracts and an ad in the phone book. What's next for the aggressive Mobile Entertainer? Premiums!

Premiums are those neat little knick-knacks you have handed to you by virtually everyone, from your local banker to the drive-through person at McDonalds. It seems that everyone these days hands out pens, key chains and coffee cups. That's because, with careful planning, using premiums can add to your bottom line.

Because so many business use premiums, you have to try and make your merchandise stand out from the rest. Be creative. At Bobby K, we've used drink mugs, Frisbees, whistles, painters caps and even wristwatches as giveaways. We've gone so far as to print up mugs with our name, the name of a bar and that of a local radio station on them. (We put up half the expense money, the bar put up the other half and the radio station matched the amount with in-kind advertising for our company.) People remember, keep the items and always have our phone number handy.

The most popular giveaway item by far is a T-shirt. We have given away hundreds at high school dances. It's great to see kids walking down the street with your name emblazoned across their chests — mobile billboards! Instead of buying a dozen shirts in one color with your company name printed in straight block letters, plan ahead and purchase for the entire year. It may be tough to budget, but you will save a great deal of money by purchasing a gross (144) of shirts at a time, and you can invest your savings in an eye-catching three- or four-color design.

Cheaper than T-shirts, and popular on karaoke nights, are sunglasses. While you can buy blank glasses for about $1.00 or less per pair, planning ahead will allow you to get glasses printed with your logo for the same price. The key, again, is to buy in bulk. Quantities may be higher than you might think you need, but you can use sunglasses year-round with great success.

Magnetic business cards have been our most successful marketing tool. In talking to other DJs, I've found that many use magnets in different colors, designs and shapes. Reasonably priced, they can be attached to cash registers, file cabinets or refrigerator doors. A variation on this idea is to print your business cards on labels, so clients can stick them wherever they want.

Another popular gift is a coffee mug. We usually leave a mug on the desk of every secretary at each school we are attempting to market. This strategy also works well with hotel banquet managers. Mugs can often be bought for around $2.00 each and can give you much more than that in returns.

We've also added small acrylic desk clocks to our marketing approach. One time we sent full-sized clocks to each account. Five years later, over half of them still hang on the wall with our name and number prominently displayed. Along these same lines, instead of sending Christmas cards to clients, we've sent small pop-up desk calendars. That's a full year of advertising for every calendar on a client's desk.

Sometimes you can branch out with premiums. If you are lucky enough to strike on a design that people really clamor for, you can turn selling your premiums into a second mini-business. Although this can be a profit center, concentrate on the advertising aspect as well. We sell many of our popular items at cost just to get our name out there.

Premiums are an investment that reminds people you are serious about your business. At their best, they help create a party atmosphere while promoting your business. There are people in your city who will help you with premium planning, or, for more information, you can call me at 607-562-8406.

Bobby Kramarik owns and operates Bobby K Sound Systems *based in Elmira, NY.*

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YOUR SILENT PARTNER

By Ted Gurley

OK, DJs, pull out your disks, select your titles and plug in the power. Sounds like you're getting ready for a gig, right? Wrong! You're firing up your most powerful partner — the personal computer.

A PC is the one business tool you can't do without, whether you have a single or multiple system company. The computer is a partner that writes hundreds of letters to prospective clients and doesn't take a coffee break. It can help you decide if the new lighting effect you're considering will add to your bottom line or just be neat to have in your show. By maintaining a database, you can see at a glance what music you have in your collection from 1959 to 1963 for that 30-year reunion. A PC can even answer the phone and provide an impressive voice mail system. (You'll need special hardware for this, which I hope to cover in future columns.)

The following steps will help you "hire" your new partner.

Step 1. Choosing the model that has the right features will depend on how you plan to use the computer. Before you part with your hard-earned cash, know why you are investing in a computer. In the case of DJs, you'll want to use it for word processing, business finances, database management and advertising design.

Step 2. Find the right store. Ask your friends where they bought. In fact, take one of your "computer nerd" friends with you when you go shopping. He or she can translate the language of computer-ese for you. Find a store with a large selection, so the sales rep isn't going to try to ram one specific product down your throat.

Step 3. Decide if you want a MAC or IBM clone. Listen to what your friends and the salespeople say about each machine, take into account what each can do and ask yourself what exactly you need.

The Macintosh by Apple features a graphical interface. This allows the user to simply point to a function and the computer brings up that task. The MAC is also generally thought of as a designer's machine.

The IBM types are the most popular in the U.S. A graphical interface also exists for these called Microsoft Windows. If you decide to buy one of these machines, choose one with enough power. This means that the brain of the computer, or central processing unit, is labeled as 386 or 486, depending on the generation of the chip. The 386 is fine for most, but for a couple of hundred bucks more, you can own a 486. If you can afford the extra price, go for it. The 486 is the latest processor that will run any software currently on the market. Also, if the need arises, it can be more easily upgraded than the 386.

Step 4. What to look for. Based on a survey of computer users in Dallas, TX, the *Dallas Morning News* published the following recommendations.

First, the IBM systems:

486/25 megahertz or faster
4 megabytes of RAM
80 megabyte or larger hard disk (storage)
Monitor: whatever looks good to you

Now for the MAC:

Macintosh LCII, also called the Performa 400
4 megabytes of RAM
80 megabyte hard disk
12" Apple Monitor

Both types of systems mentioned here can be bought for $2500 or less. Regarding printers, buy as much as your money will allow. Look at laser printers with HPII emulation. If you are on a tight budget, investigate the HP Deskjet or Cannon bubble jet printers.

In future issues, we'll look at the software and DJ specific applications you can use to put your partner to work.

Ted Gurley owns The Sound Associates, *a division of* Gurley Entertainment Corp. *of Dallas, TX.*

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PRO Files

A COMPLETE SUCCESS

By Michael Erb

Owning your own business can be a source of great satisfaction, where the opportunity to produce income is limited only by your management skills. For some, though, going it alone can be a terrifying experience. This not because of a lack of skills, motivation or drive, but simply because a guiding hand can make the road so much smoother. For these people, buying a franchise can make a great deal of sense.

To be sure, franchising is not any sort of get rich scheme. In exchange for a reasonable fee, you gain access to the knowledge of an experienced businessperson who has been on the road and learned what works and what doesn't. You become part of a big family, where the exchange of ideas and the giving of support is entirely open.

If you're just getting started, or even if you're looking to expand your DJ service, buying a franchise may sound like heaven to you. And if that's the case, Complete Music of Omaha, Nebraska might just be your ticket to paradise.

Complete Music is the largest and most established of the Mobile Disc Jockey Franchises in the United States, with 112 "stores" currently in operation. We spoke with founder and President Gerry Mass about his franchise and what has made it so successful.

Gerry, you said that you started on your own twenty-two years ago. How long did it take before you experienced significant growth?

I was in college at the time, and the first six months were kind of slow, but then things sort of exploded. When I graduated and took on a full-time position in another field, I continued adding people to my DJ business. About a year and a half after I graduated, my full-time job offered me a promotion that would have required my leaving the Omaha area. Complete Music had grown sufficiently at that time, so the promotion would have been a lateral move for me financially. I declined the promotion, and six months later I left my job to pursue Complete Music.

At what point in the growth cycle did you decide to start selling franchises?

Initially, the people who worked for me were set up as satellites. We had simple verbal agreements. However, around 1981, several of my employees expressed an interest in owning their own businesses. They wanted to be more than managers. I felt that it was the rare manager who would take the same care as an owner, so I decided franchising would be the best way to accomplish that.

Is there any sort of typical franchise owner?

No. Sometimes it's better to come up with a blank slate rather than take someone who has already operated their own DJ business, but not always. Age certainly doesn't make a difference. We've got some owners who are in their 50s and some in their 20s. We also have quite a few husband/wife teams.

Regardless of the background of the people applying for a franchise, there are certain things we look for. They must know what they are getting into. They must have motivation and the ability to manage and motivate other people. So I would say that love of the industry, the ability to manage and knowledge of running a business are the key factors that make a successful owner.

Could you explain the costs involved in purchasing a franchise from Complete Music?

The cost of a franchise will vary with the size of the city. A major franchise (population over 225,000) will cost $9500. A moderate franchise (population 125,000 - 225,000) is $3000 and a minor franchise (population less than 125,000) is $1000. In addition, there is a $6500 fee that covers training, materials and a year's supply of literature. Finally, there is an 8% annual franchise fee.

What does the $6500 training fee include?

The training is quite extensive. It includes nine days of classroom and on-the-job training at our home office in Omaha and four days of training at the franchise location. When we go to the franchise location, we do a complete market analysis and help the franchise get connected with bridal shows, caterers and banquet halls. We also determine what the range of rates is in the market and suggest to the owner that he or she set rates right in the mid-range.

We also have both inbound and outbound telemarketing departments for our franchises. Many times a franchise will start off part-time and, as you know, it is important to be there on the phone to help potential customers. So we will take the calls for them.

Is it up to the franchisee to purchase equipment or do you supply it?

They do not have to purchase their equipment from us, but about 95% of the franchises do because we are able to offer the equipment to them at essentially our cost. We do not dictate what equipment they buy but we do have to approve it, although we've never turned anyone down. It will cost about $2500 to purchase the equipment for a complete sound and light system.

Complete Music presently supplies music on cassette to our franchises but always retains ownership of the music. We are looking into supplying music on CD. There is a small monthly "music maintenance fee," which varies from year to year, depending on our costs. We take

care of, and are in full compliance with, all licensing requirements.

What licensing requirements are you speaking of?

Getting the record company's permission to use their music in this capacity. We pay ASCAP and BMI for public performance. We have retained council in Washington and we have done all that our counsel has indicated that we needed to.

With 112 franchises across the country, I would imagine it must be difficult to keep tabs on everyone. How do you evaluate the performance of each franchise?

Every year we set goals with our owners. In addition, each owner is visited in-person by a Complete Music representative every year or two. It is mandated that every owner come to our annual meeting, which is always held in a resort location. We also come out with a quarterly newsletter, in which we can discuss many topics of interest to our franchises.

What are some of the benefits of owning a franchise in Complete Music, and do you guarantee the success of a franchise?

One of things that I am proud of is that for the last three years, every one of my franchises has increased business from the preceding year. That's a tribute to them more than me.

The annual meeting plays a very important role because it gets everyone together, and fantastic things come out of it. We really share information in an open way that is not duplicated in your normal DJ seminars. We network suggestions, test them out and then introduce them throughout the company. That is one of the biggest values Complete Music has for it's owners.

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"Every year we set goals with our owners. In addition, each owner is visited in-person by a Complete Music representative every year or two. It is mandated that every owner come to our annual meeting. We also come out with a quarterly newsletter, in which we discuss many topics of interest to our franchises."

If a franchise is set up in a particular location, is that location protected against someone else purchasing a Complete Music franchise?

Yes it is, to a certain extent. If we go into a major city, there is the viability to support two franchises, one major and one minor. The current franchise owner, the one that buys the first franchise for that city, will be given the right of first refusal to the second minor franchise for that city. So for an additional $1000, the owner can have both franchises for that city and lock it up. But there has to be proven performance. I can't give exclusivity and then have the owner sit on a market that isn't being developed. We've only had to pull one franchise from someone due to non-performance.

Based on what you just said, where are your largest franchises located?

There are three franchises that are fairly close, actually. I think Dan Sims in St. Louis is

Cont'd Page 49

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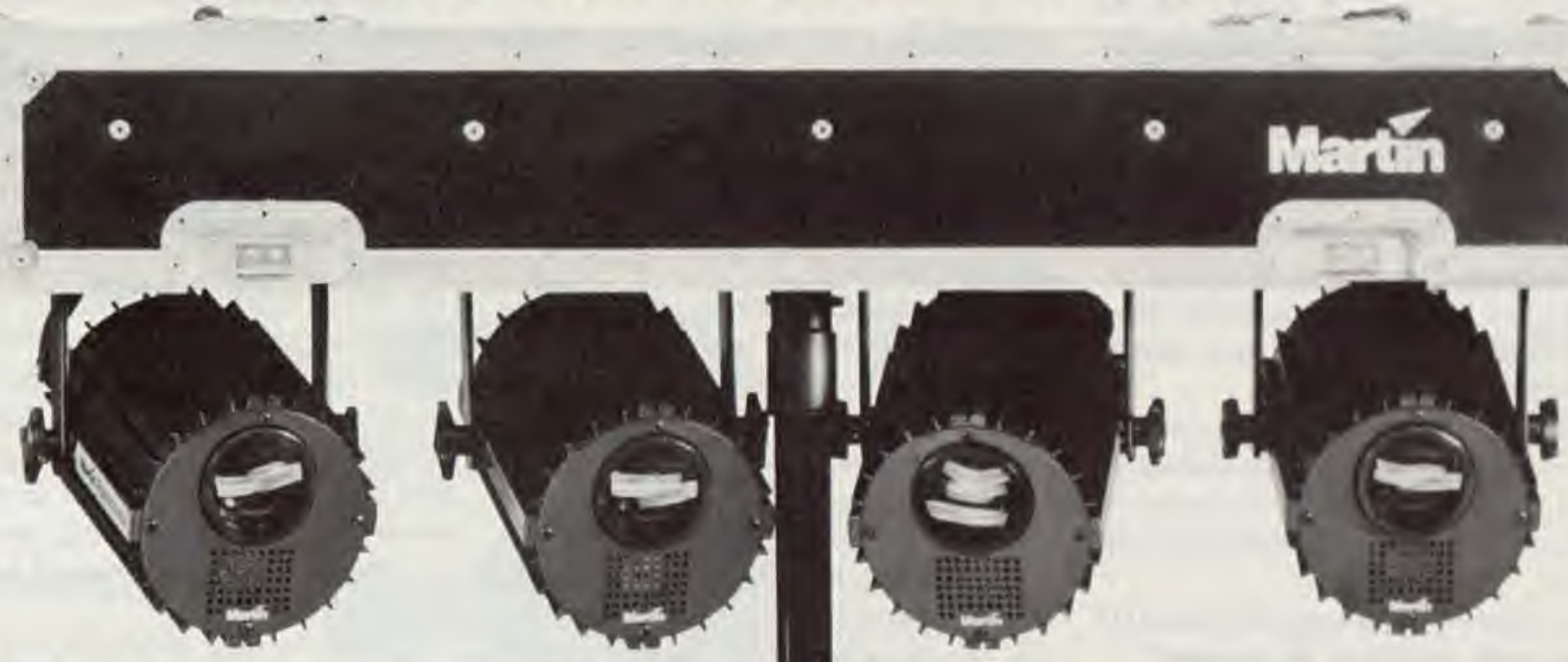

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"BEST NEW LIGHTING PRODUCT/1992"

The Million Dollar Mobile

Herb Cohen, a native of Philadelphia, PA, was 19 when he started what was to become, without question, the largest Mobile DJ service in the US. Beginning with a single system in 1978, when he dropped out of Temple University, Cohen built a virtual DJ empire he called The Pros. The company served nine states, with offices in Pennsylvania, New Jersey, Delaware, Maryland and New York. During Cohen's tenure, The Pros employed 250 and operated 200 systems, and, in 1989 alone, performed a record 12,581 jobs.

Cohen, now 36, sold the company in 1991, and today is a private investor who remains interested in the DJ and music entertainment fields. Two years after he turned the reigns over to Tony Bull and Dennis Tessler, we thought it was time to touch base with the man who considers himself "The Granddad of the Mobile DJ Industry."

How did The Pros get started?

I would go to a party when I was a teenager and realize that nobody was having a good time because they felt uncomfortable. The best that a band would do was play music. Not only was there not a wide variety of music to appeal to everybody, it didn't sound right because it wasn't the original artists. And they took breaks. I thought that if you played the original songs, and you took the breaks where appropriate, if appropriate, and get the audience involved, they're going to have a great time. They're gonna have smiles on their faces.

How did the whole thing come together?

I realized that it wasn't about having the most perfect equipment or the most perfect light show. I began testing different ways to market these services, and I found some ways that worked real well. The problem was that they worked so well I couldn't do the parties myself. I asked a friend to help with my first double booking, and he screwed it up. I realized two things real quick: one, you have to select the right people, and two, you have to schedule them properly. After I did this, I still got complaints. Then I realized another secret, which is you have to train people your way.

So once you discovered these secrets, things took off.

What ended up happening is that The Pros doubled business every year, to where we owned the audio equipment, we owned the lighting equipment, we owned the music collections.

At what point did you realize that a DJ service could actually be big business?

As we began to do the first couple of parties, it became apparent there was nothing better and there would be nothing better. There was no way that a live band was going to be able to do what a DJ/entertainer could do. I knew I could always have a competitive edge.

What was your greatest challenge?

There were some good independents out there. We couldn't get comfortable. Just because it looked like we had lots of sales didn't mean that we could rest on our laurels. There were a lot of independents out there who were going to do a hell of a job at the next party in order to put bread on the table.

From a marketing and management standpoint, how was The Pros different from other DJ services?

I measured the results of all my advertising and I tried everything. I tried radio, TV, print, Yellow Pages, direct mail, billboards, buses... everything.

What worked best?

It's not what's best or worst, it's a good mix. Print tends to give you the lowest cost per lead, but broadcast will give you the largest quantity of leads.

We also rewarded our DJs and videographers who were doing an ace job. If somebody wasn't pulling their load, we talked to them and tried to work with them. That's really what did it.

What were some of your toughest problems to overcome?

Finding the right people and finding good people to manage them.

During the peak years, you're talking about a lot of jobs. How did you find the people necessary to cover them all?

It would be from a variety of sources. You walk into a restaurant and you have a waitress with a great personality. There you go! It's basically personality and responsibility.

And how did you select your management team?

It wasn't background so much as their traits. There's an "under-supply" of quality managers in the American workplace. It was very difficult because we had, unfortunately, some managers who did not recognize the hard work and accomplishments of some of their disc jockeys, or who would reward their buddies as opposed to the quality people.

Who were some of your most important people?

The most important people were the disc jockeys and videographers.

How important were referrals to the growth of The Pros?

Referrals were everything, 'cause if you didn't get 'em, you were dead. A business must rely on referrals. Advertising is queen.

How did you maximize referrals?

The best way to get referrals was to do a good job. It was the right music, the right personality, getting the audience involved. That's what made it tick.

What kind of things did you encourage your DJs to do doing their performances? You must have given them some tools.

Recognition of the disc jockeys by incentives or retribution. The disc jockeys got one of two things—rewarded or scolded—after every event. We had to give them feedback.

How did you handle complaints?

The customer was always right. Rarely would a customer call and complain for the sake of complaining. I took them seriously. It didn't mean that the disc jockey was wrong, it was just that I wanted to provide the input, so the disc jockey would know more next time around.

What do you think was your biggest mistake?

Not recognizing some special talents in others. The Pros could have grown stronger and quicker had I had, at an earlier stage, a keener eye toward spotting and keeping talent. That developed over the course of time, but it would have been a lot smoother had I developed it sooner.

Do you miss being involved in the DJ industry?

Yeah. I've done some consulting in other parts of the country.

Do you feel that the industry has become saturated?

I think there's plenty of opportunity within the music industry. I want to start a label that's distributed through Mobile DJs. There's no reason we can't break our own music, our own label.

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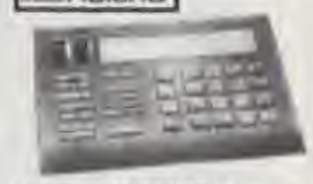

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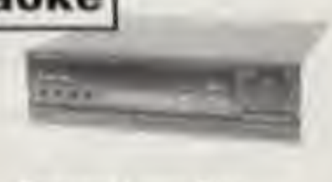

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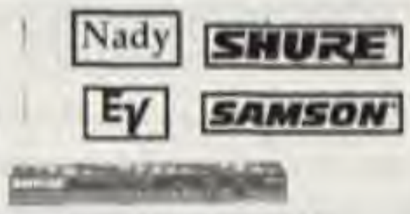

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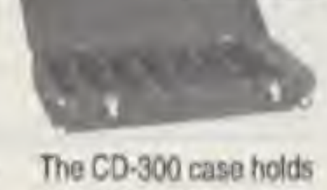

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GETTING THE MOST FROM THE PICNIC SEASON

By John Rozz

There is no better time than the summer months to sell your DJ parties. From the simple backyard picnic to the elaborate corporate outing, these events create the perfect opportunity to pull out all the stops.

For fifteen years, I have specialized in this field of Mobile DJ entertaining. The picnic season, in most regions, runs from May to the Columbus Day weekend in October. During this time, DJs should go beyond merely spinning tunes to "up-sell" their services, adding all the little extras that eventually increase the bottom line.

The trick is packaging. In this case, you become the one-stop party planner. You may want to sell an additional P.A. system, which is helpful when announcing the day's festivities, including games, contests, etc. (Remember, when setting up your P.A. systems, be sure to place them in areas where people can hear them clearly. You don't want complaints that the announcements couldn't be heard.) Also, you can provide commentary during a sack race or tug-of-war. Consider offering game supplies and prizes. If there's a bingo tournament scheduled (or if you can convince the client to schedule one), sell the markers and pads. Have someone on your staff run the game and charge for his/her time too.

One of our best "up-sells" is Karaoke. Whether incorporated into the DJ set-up or used in a separate venue, it's a must. Offering video or audio recordings of performances can also add bucks to your bottom line.

Timing is another crucial aspect of "up-selling and upscaling" your summer gigs. Early in the day, when people are concentrating on meeting, greeting and eating, you may want to concentrate on being a DJ/emcee. I like doing contests in the last hour, when people are more eager to party and dance. To make contests successful, hype them over the mic throughout the day, reminding the guests that this will be a very special event with prizes for all winners (provided — naturally — by you).

We find it helpful to break down dance contests into four categories: children, ages 11 and under; teens, ages 12-17; adults, 18 and over; and child/adult. Promote the children's contest the most. You will find that approximately 75% of the guests will come to the dance area to see the younger set participate. This is your time to shine with some great mic work and dance music, setting the tone for future contests.

Another key "up-sell" is knowing whether or not the party will extend into the evening hours. If so, you may want to sell the client on lighting; not a light show, but something for safety purposes. Par cans will do nicely. You should also own a few sets of string lights for tents, etc. These are the bare necessities for after dark gigs, and you don't have to spend megabucks to own them.

If you are performing at three or more large picnics a year, you might think of investing in a good communications system. Your key personnel should be in contact with you and each other during the entire event. You might also want to have a gas generator on hand for large outings, which, of course, you would add onto your contract as a rental.

You undoubtedly can think of other entertainment available in your arsenal of "up-sells and upscales;" live bands, magicians, dance instructors, softball equipment, clowns, dunk tanks, cash cubes. . . even supplying your own Athletic Director to run all sports-related activities. The list is as long as your imagination. When you "up-sell," it all comes back at the end of the day to one of the most important people at the function — YOU!

John Rozz is owner of Sound Spectrum Entertainment, *169 North Plains Industrial Road, Wallingford, CT, 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.*

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Karaoke PRODUCT TEST

DENON 2200F CD PLAYER & DN-820 MIC MIXING PRE AMPLIFIER

There is an exciting revolution going on in the Mobile Entertainment industry. Manufacturers are finally listening to DJs and KJs and using their input in new product design! This cooperation has resulted in improved mixer design, better sounding speakers and amps you can lift with a single finger. It has also defined the standard in the industry for professional dual CD players.

Since there has not been a system specifically designed for the Mobile DJ/KJ, the sheer economics of offering clients a professional karaoke presentation has made it too costly for many DJs. One could opt for a less expensive consumer line karaoke system, but the reliability of these machines on the road remains questionable. What DJs have needed is a karaoke CD+G (Compact Disc with Graphics) player that will interface with their current system and be reasonably affordable. The Denon DN-2200F, combined with the DN-820, could be what DJs who recognize the profit potential of karaoke have been looking for.

Regarding external appearance, the DN-2200F Dual CD Player is an exact twin to the popular DN-2000 (introduced less than two years ago), with a single exception. All the basic features of the DN-2000 are retained, including "Pitch," "Pitch Bend," "Search" and "Track Selection." A little orange button, positioned in the exact center of the controller, sets the new unit apart from its predecessor. Labeled "KARAOKE," it switches the unit from standard CD to karaoke mode, but to say it turns the player into a karaoke machine is an over-simplification.

The DN-820 Mic Mixing Pre-Amplifier is a versatile and well thought-out piece of electronics. Not only does it provide the typical professional karaoke functions, such as digital echo and key control, it also allows the user to mix and superimpose video over the CD+G lyric lines. RCA inputs are provided for virtually any audio/video combination, from standard cassette tape or CD player to VCR or camcorder. In addition, a "Vocal Changer" replaces the

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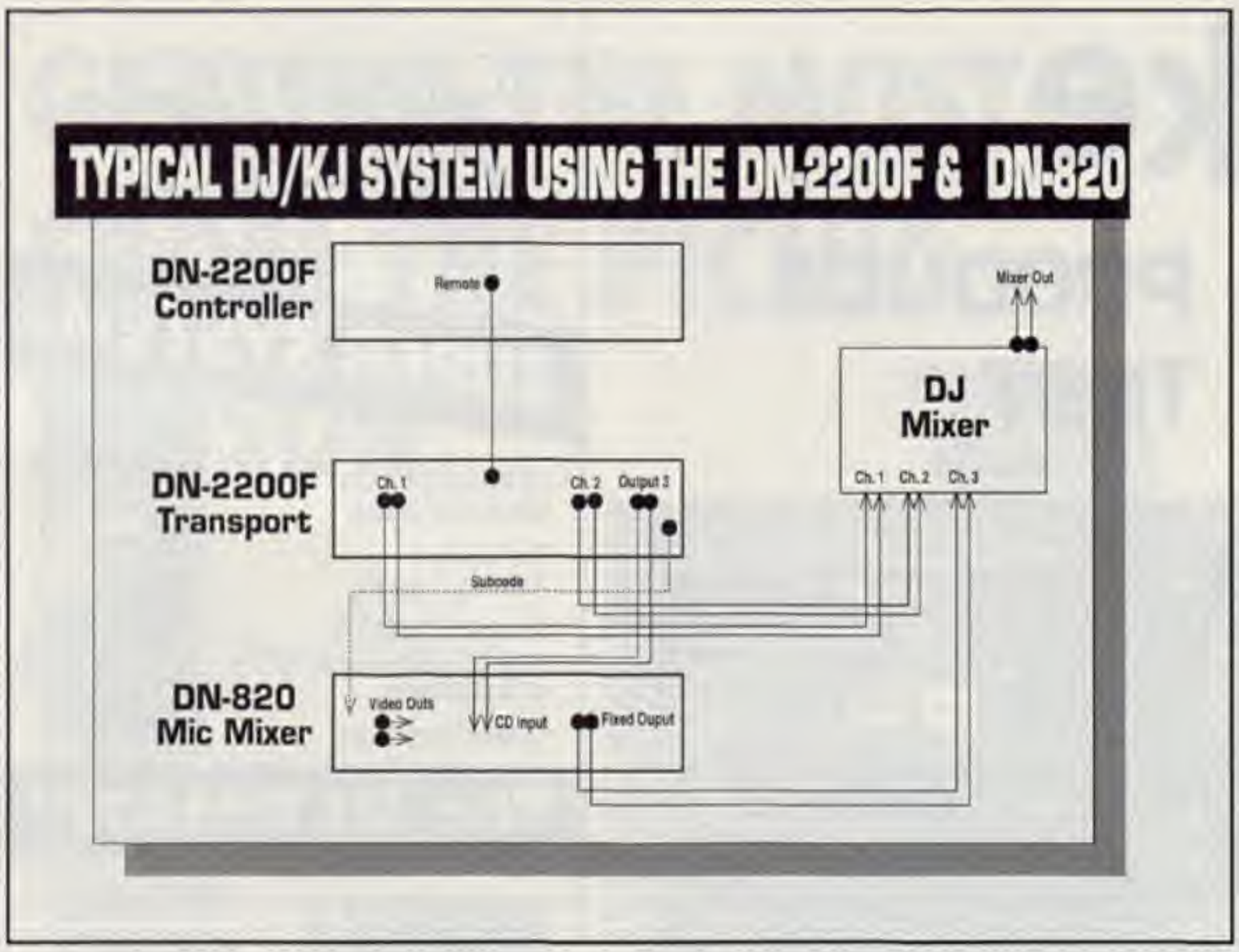

vocals on a standard tape or CD with those of the live singer via the mic. A "Vocal Reducer" cancels vocals on stereo sources so that only the karaoke accompaniment is played. With 1/4" inputs for three microphones, the DN-820 doubles as a handy sub-mixer for your main board. In the unlikely event that your main mixer should ever fail on the road, you could get by using just the DN-820, although your mixing capabilities would be limited.

Hooking up the DN-2200F for "CD only" play is no different than with the DN-2000. Using a basic "ins-to-outs" approach, we connected all audio lines, as well as the DN-820 sub-code input, to the corresponding outs on the DN-2200F transport. The result of this method was fair, but to assure that we had in fact tied everything together properly, we compared our wiring to the manual. It became apparent that the wiring diagram shown had some serious inconsistencies. A call to Denon yielded a proper diagram (see left), which gave us much better results. Using this schematic, we found we were not only able to use the CD and karaoke modes separately and exclusively, we discovered that the three mic inputs remained live even when not in the karaoke mode. This allowed the front panel jacks to be used as DJ inputs as well as karaoke mics.

As a karaoke mixer, the DN-820 was exceptional. The placement of the three mic level controls made adjustments easy, even while trying to balance a duet or trio. The digital echo, when used with the surround sound feature, can dial up reverb in a range from "non-existent" to "that's way too much." When used in combo with the dual drawer DN-2200F CD player, this system allows superb control of live-to-background mix and the ability to segue from disc to disc. In addition, DJs can now intersperse sing-along segments as requested throughout their show with the push of a button.

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PRO Files

MAAS - Cont'd from Page 43

probably my top-dollar performer, with 25 systems. Ron Sexton in Dallas has 32 systems and Glen Epley in Carney, Nebraska has 30 systems. As far as number of shows per year, Glen wins. As a matter of fact, we figured out that every man, woman and child in Carney, Nebraska sees Complete Music an average of three times per year.

There has been a lot of talk lately about the emergence of not only regional DJ associations but also the re-organization of the national ADJA. What are your feelings on DJ associations?

I think the critical thing with any association is that it is only going to be as strong as the people in the particular city make it. The local chapters have to be strong in themselves. I am a member and chapter president of the ADJA. I think it provides great value. It's good for networking, and I think it's needed to help get rid of the "riff-raff." One of the things we're trying to do in Omaha with the members is a referral system. If one of us is booked up, we pass the booking through our referral system.

You've been in the business for a long time. What are your thoughts on the future of the DJ business? Do you see continued growth for the industry or do you sense that the market is becoming saturated?

I personally think that people who are really conscientious of their service and provide good entertainment for their clients will succeed. I think there is always room for those companies. It doesn't matter whether you are a franchise, an independent operator or whatever. Bottom line is, if you are taking care of your business and your customers, you're going to do well. It sounds simplistic, but it is true.

What advice could you give to a person who is entering the Mobile DJ business?

I think basically that people must ask themselves what the real reason is that they want to get into the business. They must determine whether they want it as a full-time business or if they just want to do it for the fun and pocket money. These are two completely different things, and many people don't make that distinction before they get into the business. If people decide to get into the Mobile Entertainment business, they should do some investigation, and perhaps look to Complete Music or other opportunities that could help their success. But if they're going into it just for the fun of it or for pocket money, then they should just go for it and have fun.

We at Complete Music are having a good time at it. We don't do everything perfectly. But the one thing I think our owners realize is that, although we screw up once in a while, just like everyone else, we really do try. Our franchise owners know that we are on their side, and that opens up all kinds of good dialogue and opportunities.

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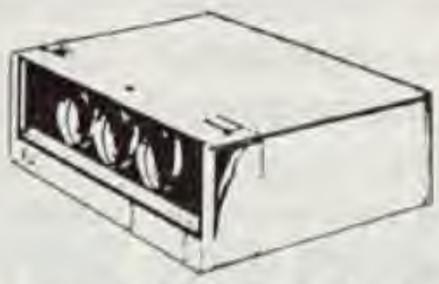

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PROPER MAINTENANCE MEANS CASH IN THE BANK

By George Mohr

When you own a car, you don't expect excellent engineering alone to assure that it keep running well. You have to periodically change the oil, check fluid levels and replace belts and hoses. The same holds true with your mobile equipment. Without proper maintenance, even the most technologically advanced amps, speakers and CD players can sound like junk.

CABLES AND WIRES

One of the main victims when you ignore maintenance is wiring. After hundreds of set-ups and tear-downs, connections and disconnections, something's bound to give. Nine times out of ten, it's the cables. Fortunately, cables are the easiest components to take care of. First, check the wire insulation: is it pierced or cut? Is any of the bare copper showing? If so, replace the wire A.S.A.P. Also check the connectors themselves. If the insulation from the cable has worked free of the connector, or if the connectors are broken or dirty, change the wire immediately. (Incidentally, there are several TV tuner cleaners on the market that could be used to clean dirty plugs and connectors on your cables. These also work well on dirty jacks and sockets.)

Sometimes the cable may look good on the outside, but it may have a break inside that can cause an intermittent connection. Every now and then it's a good idea to set up your system at home and gently jiggle and bend the cables. Check the point where the cable enters the connectors carefully. Remember to do this with the main volume low. If the sound cuts in and out when you wiggle the cable, replace it. You can also check your cables with a multi-tester, if you have one.

There's an old saying that an ounce of prevention is worth a pound of cure. In the case of cables, it pays to do some pre-problem trouble-shooting by coiling them neatly after gigs. Try to avoid unnecessary bends and folds that might occur when you connect a mixer with jacks on the bottom and not on the back in a shallow coffin. (In this case, I recommend using right angle connectors.) Also, disconnect cables by the plug, not the cord. Playing tug-of-war with your cables will almost always cause you to loosen the ends and, hence, the plugs.

Finally, a word to the wise: keep an extra set of back-up cables handy for every piece of equipment in your system. Like the boy scouts, always be prepared!

NEEDLES AND CARTRIDGES

If you're still using turntables, your needles and cartridges are definitely worth a look-see. If you find that your needles aren't holding the groove, or the sound is fuzzy, it's time to replace the stylus. Never attempt to increase the weight above the cartridge's rating, as doing so can damage your records in a single pass. It's like chiseling the groove with a rusty nail! (Think about that the next time you put a dime on the head shell.) My advice is to replace your needle every six months. If you perform more than two or three times a week, replace it every other month.

AMPLIFIERS

Oh boy! These things need to be maintained as often as your needles. You see, there's a little rodent that lives inside your amp affectionately called the cooling fan. Yes, it does an excellent job keeping your amp cool, but it also has a nasty habit of collecting and storing dust in the heat sink. After a while the dust can build up, acting as insulation and trapping heat within. Also, dust can contain contaminants, such as cigarette smoke, that can damage internal components. Both these things can cause overheating and shut-downs.

The best thing to do is have your amplifier professionally cleaned. Don't do it yourself, because there are many delicate parts inside that can be ruined if not handled properly. Besides, opening the amp voids its warranty.

To prevent dust build-up in the future, get one of those air conditioner/humidifier filters, cut it down to size and place it in front of your amp's air intake. Use Velcro to hold it in place. To locate the air intake, place a piece of paper over the openings. If it blows back out, you have the exhaust; if it sucks in, you've found the intake. You should clean your new filter twice a year and replace it when it gets soiled.

MIXERS

As far as mixers go, the best advice I can give is to keep your unit covered when not in use. This prevents dust from accumulating in the slide controls. Also, don't slam the cross-fader around when scratching and cutting. This has a tendency to break the brushes off on the fader's slider. The end result is that the other channel bleeds through when fading. If you have an older mixer and all your sliders and knobs sound scratchy when moved, it's time to have the unit professionally cleaned.

SPEAKERS

A good visual inspection of the entire cabinet is what's required here. Inspect the box for loose screws, jacks, wheels and panels. These tend to rattle when the box is played loudly. Incidentally, I have found that kids at some parties love to play "Toss It In The Hole." The "It" could be anything from a full margarita to a loaded pin cushion, and the "Hole" is your speaker's bass port. Loose or foreign objects can work their way into the woofer's frame and damage it. Knock on the panels with your fist, turn the cabinet upside down and then right side up. If you hear something loose inside, have the cabinet checked out.

Finally, place the speakers side by side and play them. Try doing this test outdoors whenever possible to avoid the effects of room acoustics. Flip the balance control on your mixer left and right. Listen for any differences in sound quality. If one speaker is louder or sounds different, there could be an internal problem. Also, check whether or not sound is emanating from all the drivers. If not, have the cabinet serviced.

To extend the life of your speakers, make sure that you never overpower them. Overpowering your speakers will deform the voice coils so they make a rubbing sound or burn out altogether. Try to stay within the speakers' RMS or continuous rating. Make use of your amp's clip lamps. If they are constantly flashing, back off on the gain.

Several companies such as mine, Abracadabra, offer preventative maintenance plans that help extend the life of all your DJ equipment. Look into them.

Well, that about wraps up this edition of Tech Talk. I hope you have a better understanding of how to take care of your equipment to keep it performing flawlessly gig after gig. For now it's time for me to mute myself and let the music play.

George Mohr is Staff Technician at Abracadabra Lights & Sounds, North Babylon, NY

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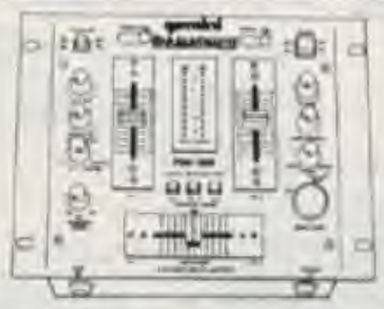

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MIX IT UP

Announcing the introduction of three new competitively-priced DJ mixers from MTX Soundcraftsmen.

The MX25, nicknamed "The Battleboard," has an 18 volt outboard power supply, inputs for two turntables, 2 lines and a DJ mic. Master, mic and monitor levels, combined with push button cueing and a fourteen-segment LED display, provide optimum control. A field-replaceable 45mm cross-fader comes standard, along with a 30mm short throw option. Just over 10 inches wide and weighing 7 1/2 pounds, the MX25 has a suggested retail price of $200.

The MX50 is a rack-mountable stereo mixer that features three phono/line inputs, one stereo CD/line input and dual band graphic EQ. Master level control, assignable cross-fader and DJ mic input with talk-over are extra added attractions. A heavy-duty faceplate, protected on/off switch provide durability, and a multi-voltage back switch allow the unit to operate virtually anywhere, making things that much easier for the Mobile DJ. Recordings can be made directly off the rear jack, thanks to new ultra quiet ICs. The MX50 comes with a two year parts and labor warranty and sells for $240.

Finally, the MX150 is a 19-inch rack-mountable mixer that has many of the same features as the MX50. The difference is the two mic inputs with low-cut plus a 14dB talkover switch. A two year parts and labor warranty also comes with the MX150. Suggested retail is $350. MTX Soundcraftsmen, 555 W. Lamm Road, Freeport, IL 61032, 815-232-2000.

ONE-OF-A-KIND

Gemini Sound Products has launched itself into the professional CD player market with the Model CDJ-16. Touted as the only single-unit, rack-mountable player on the market with slide pitch control, the CDJ-16 features a nine-function wireless remote control that operates at distances up to 16 feet. Its three-beam laser pickup system and multi-function LCD display ensure clean sound and reliability. Other features include a stutter-effect cue button, repeat and random functions and 16 bit, 8x oversampling capabilities. Detachable mounts are included. The CDJ-16 retails for $420. Gemini, 1100 Milik Street, Carteret, NJ 07008, 908-969-9000.

CENTER OF ATTENTION

The Harmony is the latest development from OPTEC and is another step forward in the company's philosophy of obtaining a complete light show from one central fixture. Using an HMI 1200 super bright lamp, Harmony produces a multitude of concentrated cylindrical light beams and a spray of thin beams in a flower effect. In addition, a newly designed color changing system results in almost infinite color possibilities. The centerpiece effect has eight pre-programmed sequences with 7,000 steps, continuous automatic mode and blackout using the included 1-10V analog controller. A built-in fan and microphone are standard. NESS, 111 So. State Street, Hackensack, NJ 07601, 201-646-9522.

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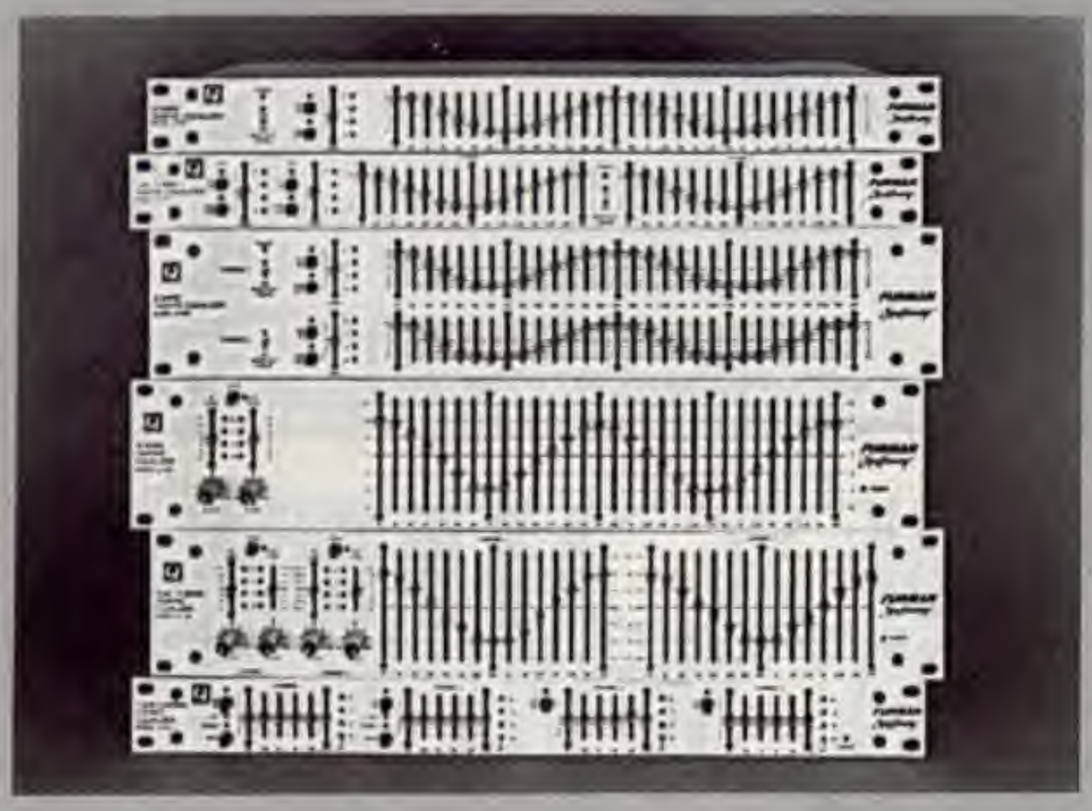
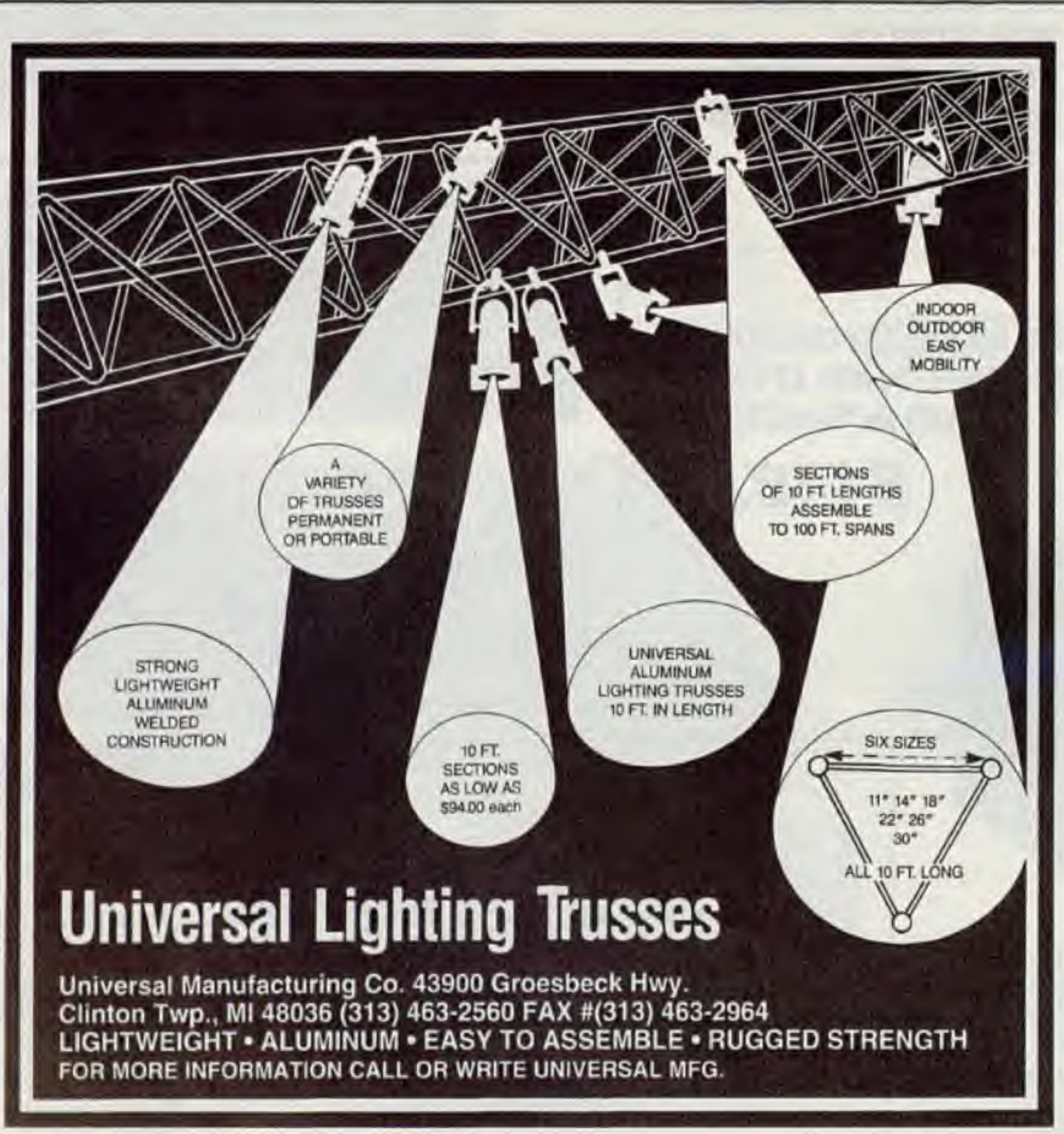
ALL THINGS BEING EQUAL(IZED)

Furman Sound has introduced a versatile line of six high-performance graphic equalizers that they call "the Q-series." The Q-151 and -301, dual 15 single 30 band units respectively, each utilize 20mm sliders and are housed in a single rack space chassis. The Q-602 is a dual 30 band with double rack spacing, whereas the Q-152 and -302 are double rack space units with extended travel 60mm sliders. Each model features constant-Q equalization for true graphic representation of actual response curves, output lever slider controls and 4 LED meters. The top meter position indicates overload, sensed at multiple points in the circuitry. Every bypass switch uses "straight-wire" routing via high-quality relays to assure audio even during power outages. All sliders have electrically accurate, indented centers.



For those of you who were actually counting. . .the sixth member of the "Q" family is the -541, a special-purpose model featuring four channels of five-band stereo equalization. This unit is ideal in situations where multiple stereo sources are used. To facilitate use with DJ mixers, the first two channels may be switched for phono applications or normal line level use. Retail prices, in order of appearance above, are as follows: Q-151, $399; Q-301, $389; Q-602, $699; Q-152, $489; Q-302, $469; and Q-541, $399. Furman Sound, Inc., 30 Rich Street, Greenbrae, CA 94904, 415-927-1225.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LIGHT AND SOUND

Two lenses, two tunnels of beams, too much fun! The Omega, from American DJ Professionals, features a 300W lamp, built in mic, fan cooling, hanging bracket and multiple dichroic colors that move back and forth in time to the music. Useable in mobile and permanent applications. Asking price is $479. Also from American DJ, the SP-1501T, being touted as a "UPS Shippable DJ Speaker." A fifteen-inch Cast frame woofer and Foster horn are encased in this two-way, full range trapezoid speaker. Extra added attractions are built in crossover side carrying handles and speaker support mounting hole. Tough enough for even the most burly roadies. Each speaker is $549. American DJ Professionals, 5051 East Slauson Avenue, Los Angeles, CA 90040, 800-322-6337.

ALL IN THE FAMILY

The Martin 2501 is a new low-cost, non-programmable controller that can be used with up to 32 individual units or 128 robocolors within the family of Martin lighting products. Using either the fixture's mic or its automatic trigger, the 2501 activates each compatible unit's built-in programs, and even contains special programs to create displays involving circle movement, color and gobo scrolls. Other features include nine microswitch control keys and a built-in mic, plus the capability for individual On/Off control, color setting

BOOM BOONS AND TANTALIZING TRIPODS

Atlas/Soundolier has introduced the Performer Series Model TL34E tripod, which offers increased stability and numerous convenience features. This two-section tube model uses a double-cam locking device and all metal housing. "Glide'n Lock" legs secure automatically, without the aid of tiny screws, for easy set-up and tear-down. The unit also has high-density rubber feet to reduce mechanical noise and a patented wear-proof clutch for secure, fast, noise-free adjustment. The TL34E extends from 34 to 63 inches in height and folds to just over 32 inches for transport or storage. Finished in non-reflective ebony, the tripods sell for $100.87 list.

To go along with the new tripod is the Performer series of seven booms. The booms combine contemporary styling with an all-metal swivel clamp and unique "Glide'n Position" tubing, which makes horizontal adjustment a breeze. Extra-strength steel T-bar knobs mean no-fail locking with a simple one-hand adjustment in the vertical plane. Four models offer adjustable length tubing, from 16 1/4 to 51 1/2 inches, while the others remain fixed at 34. All feature counterweights and come in either chrome or non-reflective ebony. Suggested list prices run from $55.23 to $84.43. Atlas/Soundolier, 1859 Intertech Drive, Fenton, MO 63026, 1-800-876-7337.

and strobe flash rate. Vital stats on the Martin 2501 read: four pounds, 19" one-space rack mounting,100-130/200-260V and 50/60Hz. Suggested retail price is $495.

TINY GOOSE-NECKS, ETC.

Audio-Technica U.S., Inc. introduces a line of miniature and sub-miniature mics, featuring single- and double-goosenecks, as well as hanging and boundary units.

The AT935 single-goosenecks have interchangeable elements, an integral power module and either a 5/8"-27 thread adapter-mount or XLR quick-mount and shock-mount flange. These mics are equipped with either a cardioid, hypercardioid or 90-degree element, and omnidirectional and supercardioid polar patterns are also available. The AT915 double-goosenecks are identical with regard to performance and element options, but the gooseneck is adjustable.

Both the AT845R/RW and AT847/RW boundary models accept from 9V to 52V DC phantom remote power for table, ceiling or wall-mount applications. The 854R offers an omnidirectional polar pattern, while the 847R is unidirectional. For overhead micing, the AT933 series features interchangeable elements. These highly directional units are available with either ceiling-plate or in-line power modules. Prices vary. Audio Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224, 216-686-2600.

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A D V E R T I S E M E N T

(The following is an excerpt from a recent review in **Mobile Beat**.)

"THE DJ'S GUIDE TO RUNNING WEDDINGS"

Produced by Henry Baker $39.95 + $5.00 s/h, Showcase Video & Photography Productions, 62 Garfield Ave., Hyde Park, MA. 02136 617-361-3685

As a DJ employer, it often seems that one might say about an employee, "He's great at any job but a wedding reception." Or, a novice might decline to do wedding receptions. Perhaps part of the reason is because of the high focus on protocol with these events, which is the responsibility of the DJ and can be intimidating to the under-experienced. The latest release from Showcase Video, "The DJ's Guide to Running Weddings," does a commendable job of targetting this specific topic.

This video concentrates on running a tight performance. In a straightforward, classroom-type presentation, producer Henry Baker delivers an A-to-Z overview of every aspect of hosting a wedding reception, from handling the initial phone call through picking up the check. The basics are firmly in place and completely covered. One unique aspect is going "backstage" to observe an introduction plan being formulated by the DJ and the wedding party. Another is a voice-over narration during footage of the bridal dance, bouquet/garter and cake cutting ceremonies from actual weddings, where what you're seeing is discussed while you're seeing it. Nothing abstract here. This video [would work well] as a training film for multi-system companies or novice DJs.

• • • Grant Westmorland of Fantasy Yacht Charters, Chula Vista, CA, writes, "This video is fantastic. I used several techniques from this video in the next wedding I hosted and the response was wonderful. You helped me a lot. Thank you for a great video."
• • • Running time for "The DJ's Guide To Running Weddings" is two hours. All videos include printed material,i.e. playlists, contract forms, music etc.
• • • Other available videos are: "DJ'ing for Fun and profit," $29.95 + $5 s/h, an introductory guide to DJ'ing.
• • • "The DJ's Guide To Making Money With Video," $19.95 + $5 s/h, gives you everything you need to know to use camcorders in your DJing business.

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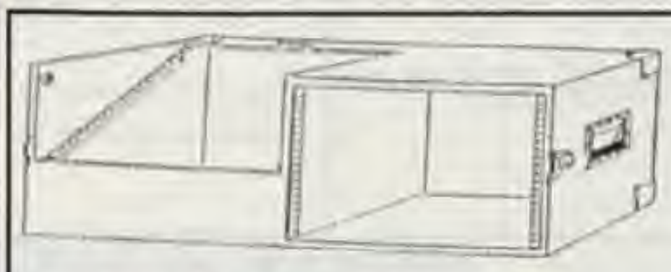

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ON THE ROAD

MOBILE BEAT TAKES A RIDE WITH THE STANTON - VESTAX CD-33 & THE BAG END ELF!

BY R. LINDQUIST

Grundorf test case loaded for the show with Stanton CD-33 transport & remote, Bag End ELF integrator and Furman DJM-8 mixer

Designing and assembling a superior sound system begins with the understanding that no system can sound better than its weakest link. A high quality amplifier can turn a slight buzz from an audio mixer into a horrid roar on the dance floor. An exceptional DJ sound system must include high quality, professional components from the music source to the speakers. This point was well illustrated when we took to the road with a new Stanton-Vestax CD-33 Dual CD player and Bag End's ELF speaker system.

The subjects of the test arrived just in time for a benefit dance we had been asked to do in Auburn, New York to raise funds for an area student with cancer. The venue was the sanctuary of an old church that had been converted into a combination gymnasium and multi-purpose hall. We asked area spinner "DJ Kirsten" to do the show because of her wide knowledge of teen music, and, as the daughter of **Mobile Beat's** Editor-In-Chief, she was willing play the job gratis.

Aside from removing the pews and changing the front into a small stage, little was changed from how the room was set up when used for services. The area was huge, complete with stained glass windows, 40-45 foot high ceilings and a balcony. This was an excellent room for a dance, as well as a great place to evaluate the latest in CD player and speaker technology.

STANTON-VESTAX CD-33

Testing CD players during an actual performance can sometimes give skewed results due to the variety of conditions. Along with evaluating this unit during a live performance, we ran it through a series of tests in a controlled environment (see sidebar).

First and foremost, a CD player should be reliable. During our three-hour gig, the CD-33 operated flawlessly, not a single skip or jam-up. Although Kirsten had little familiarity with the unit, she had no problem mastering its operation. Beat mixes were tight, errors were minimal. Due to a flurry of requests, she never had a chance to use the programming feature.

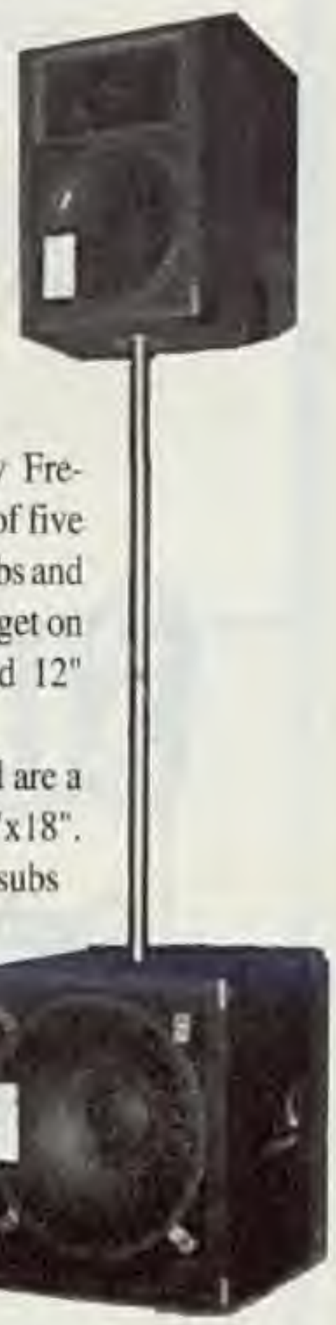
One of the most notable pros of the unit is the ability to select a track simply by pushing "A" or "B" to select the drive and the number of the track. The CD-33 finds and cues the track quickly and accurately. The "joystick" (a tremendous improvement over the rotary "dial within a dial" on the previous S-V player, the CD-22) can then be used to find a precise point in the musical program or to match up the beats.

Cueing is not quite as extreme as with the Denon DN-2000 or DN-2200, but it's certainly fast enough. The transport and controller are built with an eye toward road-worthiness, and the gray and white color scheme is a big improvement over the red and black two-tone paint job on the CD-22.

The layout of the controls is good, with the exception of the position of the play/pause button, which could have been either larger or better marked to set it aside from the other three buttons in the road. This isn't a problem in daylight, but a little tough to locate when the lights are low.

Overall, our impression of the unit was that it's a definite step forward in creating a CD player that is both reliable and competent, with features that should be most appreciated by DJs who do a substantial amount of beat mixing.

BAG END ELF-1



Conventional pro audio wisdom has always been that the way to get a dance floor shakin' with bass is to use big, bulky, back- breaking cabinets and power hungry amps. For this reason, most Mobiles have shied away from bi-amped, sub-woofer systems and opted for compact two-way and three-way speaker cabinets. With ELF-1, Bag End Loudspeakers of Barrington, IL has re-thought speaker system design and come up with a way to get tight-fisted, hard-thumpin' bass from a system designed for mobility.

The ELF-1 system (ELF stands for Extended Low Frequency) we used on the crowd of teenagers was comprised of five main units. Each of the two TA 12 Jrs. we used weigh just 40lbs and measure 21"x14"x12" (HWD). Easy to move and a cinch to get on stands, each cabinet is equipped with a horn tweeter and 12" midrange.

The 18 E-C subs each contain a single 18" woofer and are a bit heavier at 60 pounds, with overall dimensions of 22"x22"x18". An inverted pole socket is mounted on the top, allowing the subs to be used to support the poles for the two-ways. An alternate version, known as18E-C lights, are about 15 pounds lighter but do not have the pole support for the satellites.

SET-UP

Under normal easy-in/easy-out circumstances, schlepping the ELF 18 E-C subs is no sweat. This gig, however, was on a second floor. Lucky for us there was an abundance of teenage males with coursing hormones looking for a chance to show-off for the female populous.

The shear volume of this hall created some unique acoustic problems. First, we had doubts as to whether or not these small cabinets could actually fill such a large area. Second was our concern about reverberation, as all the walls were

☛

INTRODUCING

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The new CD-33 Double CD Player from Stanton-Vestax

Finally there is a double CD player that offers the same mixing capability and flexibility as turntables...the CD-33. Unlike some other double CD players, the CD-33 features a four-position joy stick let's you quickly shift between search and pitch functions with finger-tip ease.

And because the CD-33's joy stick provides the same feel and functionality as toggle controls on a mixer, it won't take months to develop a "touch" for the unit. Disc cueing, beat sync and beat skip mixing can be performed with the same spinning ease as vinyl. To give the CD-33 the same turntable personality, it also features instant start audio playback and sliding pitch controls with ±12% variable speed adjustment. Add 10-selection Memory Program Play, double shock mount CD transports, single-button play/pause control and rugged rack mount, dual chassis design for the ultimate CD mixing experience available today.

If you are ready to shift into some serious CD mixing, check out Stanton-Vestax's CD-33. When it comes to vinyl-style CD mixing, we "stick" it to the competition.

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CloserLook

By David Fite

S-V CD-33

Stanton-Vestax has recently introduced its latest model dual CD player, which is sure to capture its opponents' attention and then some.

The CD-33 has features that are very nice additions to any DJ's world. Foremost among these would be the unit's ability to have programmed playback. We have all seen this on inexpensive consumer players, but the CD-33 has the ability to program up to 10 songs from any combination and from both transports. This worked well in my runs, and the transformation from one player to the other was very fast.

The memory feature would certainly be useful during dinner and to facilitate a visit to the rest room The one major drawback to this function is that you can't program a CD while it's playing. Thus, to set up your program using both transports, you would have to either have another input or put up with the sin of "dead air." The CD-33 is also designed to memorize programs into nine files (10 songs in each file). This sounds nice, but I can't think of when I would ever use memorized files.

The CD-33 also has a "Blank Pass" function, which is supposed to ease the time lag from starting operation and minimize the time lag between songs if you were to leave it in continuous play. I wasn't impressed with the speed of starting play, but the unit definitely decreased the "dead air" between songs.

Other features of the CD-33 are:

1) 12% pitch adjustment with +/- 8% fader, with an additional 14% in the "FINE" position.

2) The world's first Stick Controller, which initiates three functions — scan, search and pitch bend. The scan, fast forward and reverse worked well. The search function, which finds a precise point of play, was rather hard to use because slight changes in the position of the "joystick" automatically caused a change from the search to scan mode. Also, the time display only shows minutes and seconds, not frames for a precise read-out. The pitch bend worked well and made for easy beat mixing.

3) A "CUE" button that allows an optional play start point and lets the DJ perform various re-mixing techniques.

4) The world's first Double Suspension System. This shock/vibration-proof design really worked well in my tests. I have used many of the pro players on the market and believe this player will give you the most piece of mind when the rowdies decide to do some foot stomping near the edge of your table. When I did get the player to skip, it always started at the same point of play where it left off, making the whole earth shaking experience almost undetectable.

5) A special internal service mode that displays error codes on the digital display to allow for quick analysis and correction.

Overall the CD-33 is a very capable pro player. I did find that the player would eject while in "PLAY" mode, allowing for the possibility of accidental abortion. Also, the transport will take up 3 rack spaces (3 spaces = 5 inches) but leave a gap. The red LED read-out is clear at all angles, but not all functions are clearly marked. The dimensions (WxHxD) and weight are: transport player, 19" x 4 3/8" x 9 1/4", 13.3 lbs.; control unit, 19" x 3 1/2" x 5 1/8", 5.5 lbs.

I was on the **Mobile Beat** test panel for the comparison between the early model Numark and Denon dual players, and I am glad to see the remarkable improvements made by manufactures of pro-dual CD players in the last few years. I believe it will only be a short time before the "perfect" dual CD player is introduced.

David Fite is the owner of LASER SOUND, *a full service* Mobile DJ company based in Hilton NY.

hard surfaces and there was absolutely no acoustical tile or fabric in the room.

The ELF integrator was mounted in our Grundorf test case, along with the Stanton-Vestax CD player and a Furman DJM-8 DJ production mixer with on-board EQ. Bag End suggested we not use any additional EQ or limiting with the ELF integrator.

The actual hook-up procedure of the ELF unit was complicated somewhat in that it uses only XLR connectors. This required hunting down an XLR to RCA adapter to mate with the Furman mixer*. At the output side of the ELF integrator are connections to the amplifiers for the TA 12s and the 18 E-C subs. Bag End supplied us with a Stewart PA 1800 for the subs. An Electro-Force 800 SR4 powered the high end satellites.

Key to the ELF's proper performance is setting up the integrator to work with specific amplifiers. Adjustments are made through a number of DIP switches located beneath the front panel, which is accessible only if you have the proper size hex wrench*. Bag End includes suggested switch settings with each ELF system, so that the user can make custom adjustments. To those of us more comfortable with slide faders and rotary controls, this seems unconventional, and at first a bit confusing. Understanding how these DIP switches affect what is heard from the speaker takes a little time and experimentation, but the results are worth it.

As we had checked everything out earlier in the day, total on-location set-up of the ELF system was less than five minutes.

PERFORMANCE

Prior to the doors opening, we had time for a quick sound check. It was apparent that the ELF system would have no problem filling the room. The bass was tough and tight everywhere. As we suspected, the amount of reverb was significant. By adjusting the level and balance of the TA 12s, we were able to bring this reasonably under control.

As the room began filling, reverb became less of a problem, but we also found that the crowd was soaking up a lot of the bass. As we pushed the ELF system closer to the limits, it not only got louder, but crisper. According to Bag End, this is due to the built-in limiting of the integrator, which keeps the excursion of woofers under control and denies flat-out self-destruction in high pressure situations.

From that point on, the system cooked for a little over three hours. Judging by the reaction on the dance floor, there was no doubt that the ELF system performed beyond our expectations. The total retail price of the ELF-1 system we tested, which includes the ELF integrator ($2,460), 2- TA 12 Jrs. ($588 ea.), and 2-18 E-C Sub woofers ($658 ea.) is $4,952. If you do a lot of jobs where a load of bass is necessary, such as large high school or college parties, your payback on investment should be quick. If, on the other hand, you can't justify the cost but would like a system with plenty of bottom, Bag End also offers a non-ELF system with S15-C bass cabinets and a single 15" woofer for $478 each. Add the TA-12s for a total retail of $2,132.

The Stanton CD-33 is $1775 list.

FINAL NOTES:

* Upon our suggestion, Bag End now offers, as an option, a proper cable with connections to mate with each client's mixer or system. They also now include the proper hex wrench with each system.

For more information on the Stanton-Vestax CD-33, contact Stanton Electronics, Inc. 101 Sunnyside Blvd., Plainview, NY 11803, 516-349-0235.

For more information on ELF-1, contact Bag End Loudspeakers, P.O. Box 488, Barrington, IL 60011, 708-382-4550.

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By Brian C. Lee, ed. by Ray McLeod, 493+ pgs., $24.95, Garry Robertson Music, 637 Consortium Court, London, ONT., N6E 2S8. 519-681-9293.

Remember those workbooks from grade school, where there'd be a section to read and another to fill in the blanks? The format's back in Canadian emcee and public speaker Brian Lee's **The Wedding M.C.**, a handy how-to tome that, according to the claim on its cover, has been a best seller in the author's native land.

The publication is more like a home-study course than a DJ manual. With a friendly, professional approach, Lee manages to convey what it takes to pull off a successful wedding. Included are tips on public speaking and performing, as well as specific wedding information. What stands out most are the forms and blank pages where DJs can fill out stats and comments personalized to their needs and particular events. There are headings and bullets in these check-list sections as a guide, but the specifics are up to the performer. Tailoring info is made even easier by the manual's three-hole, spiral notebook presentation: individuals can merely extract the pages not pertinent to them and keep the rest in neat, accessible order.

Although geared to beginners, this book could be useful for the already-initiated as well. Even if you know all the ins and outs of running a wedding, you might find something you hadn't thought of before, like public speaking relaxation techniques, or "The Roving Donahue" method of getting the audience involved in the action. Also helpful is the catalogue of jokes, quotes and poems appropriate for any nuptial.

The Wedding M.C. has been field tested by the Garry Robertson Music franchises in Ontario, Canada, who are distributers of the handbook.

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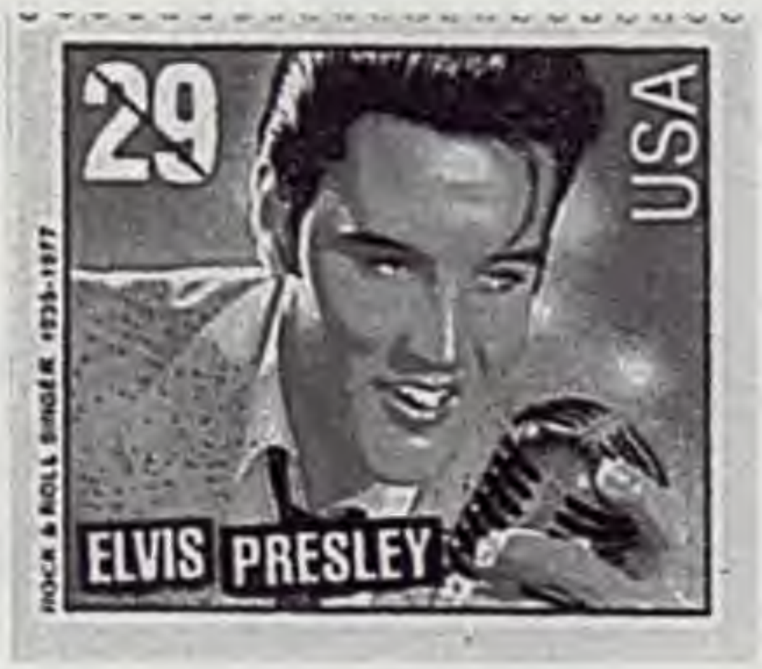

From Doug MacArthur to Adrian Cronauer, Elvis to Axl, the list of dignitaries and celebrities who have been photographed with a Shure Unidyne Microphone is endless.

The popularity of the Shure Unidyne, widely recognized as "The Microphone That Needs No Name," was touted in industry trade books over 40 years ago. The phrase still rings true today, as the use of Unidynes has extended through U.S. presidents, world leaders and noted lecturers and statesmen. A Unidyne mic Model 55C was used by General MacArthur on the deck of the USS Missouri when accepting the Japanese surrender at the conclusion of World War II. Four decades later, a Shure 55SH Series II starred with Robin Williams in his role as a DJ in *Good Morning Vietnam*, and the 55SH Series has even shown up in videos with the likes of Guns 'N' Roses and David Bowie.

Perhaps the most memorable illustration of the classic Shure Unidyne's renown is found on the Elvis Presley U.S. postage stamp, which features an artist's rendition of The King crooning into a Shure 556S microphone, first introduced in 1950 and popular throughout the early 60s.

The original Unidyne, Model 55 (technically the Unidyne I), was developed by Shure engineer Ben Bauer in 1938. This breakthrough dynamic microphone was the first to achieve a unidirectional pickup pattern using a single element. Until that point, this had only been possible using two separate elements mounted in one housing. The patented Unidyne design offered superior directional control, smoother frequency response and greater sensitivity in a package that was not only much smaller but also less expensive than its contemporaries. The design and construction resulted in an extremely rugged and reliable microphone.

In 1941, Shure offered its first "Broadcast" Unidyne microphone, the Model 555, essentially a 55 with a shock mount built into the swivel base. This was replaced in 1942 by the Model 556, which featured a supercardioid directional pattern, improved frequency response and the same built-in shock mount. It too was quickly adopted by broadcasters and performers and continued, along with the 55, as a standard for the next ten years.

In 1950, Shure introduced the heir-apparent to the venerable 55 and 556. This was the 55S (the Unidyne II), also available in a broadcast version called the 556S, with shock mount base. The "S" denoted "small," and indeed, the new models were significantly smaller than their predecessors, a desirable factor given the advent of television and other situations that demanded better visibility of performers' faces. The sound and directional characteristics of the microphone were also greatly improved. The 55S was to become the new standard for live vocal applications for the next fifteen years.

By 1955, use of the 55S and 556S had become so widespread that these mics would appear on the stages of then-emerging rock and roll shows. Not only did these units perform well, they were able to survive in an environment for which previous microphones were never designed. It's no wonder that the Unidyne 55 is more closely associated with early rock and roll than any other microphone of the era.

The 55 Series continues today in the Model 55SH Series II. Although it retains the vintage appearance and feel of the 55S, it has been updated internally with a higher performance element that combines even better sound and directional control than the original, with improvements in durability as well.

Few microphones can boast of the recognition factor that accompanies the Shure 55 and its history. These Unidynes are regulars in current music videos, commercials and advertisements.

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MOBILE BEAT MAGAZINE & SHURE BROTHERS ARE GIVING AWAY 3 CLASSIC 55SH SERIES II MICROPHONES! JUST TELL US (IN 25 WORDS OR LESS) WHY YOU THINK YOU DESERVE TO WIN ONE OF THESE HISTORIC MICROPHONIC MASTERPIECES! SEND YOUR ENTRY ALONG WITH YOUR NAME, MAILING ADDRESS & PHONE NUMBER TO MOBILE BEAT/SHURE MIC CONTEST, P.O. BOX 309, EAST ROCHESTER, NY 14445. WINNERS SELECTED ON BASIS OF ORIGINALITY AND HUMOR. IN CASE OF A TIE, A DRAWING WILL DETERMINE WINNERS. ALL ENTRIES MUST BE RECEIVED BY OCTOBER 25, 1993. WINNERS ANNOUNCED IN THE DECEMBER/JANUARY ISSUE OF MOBILE BEAT. ONE ENTRY PER PERSON, PLEASE!

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